

Visakhadatta's

MUDRA-RAKSHASAM

WITH AN ORIGINAL
SANSKRIT COMMENTARY, ENGLISH TRANS.
AND
CRITICAL AND EXPLANATORY NOTES

BY
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THIRD EDITION REVISED & ENLARGED

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PREFACE

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This edition of the *Mudra Rakshasam* has been undertaken at the request of several friends and pupils.

For the text I have consulted the printed editions of Bombay and Calcutta, relying chiefly on those by Telang and Hillebrandt.

The Commentary, *Mitabhashini*, is my own. I have tried to make it simple and towards that end have avoided in it all grammatical and critical discussions that are likely to distract the attention of the ordinary reader. Criticism and grammar are incorporated in the Anglo-Sanskrit notes that follow under the heading *Charcha*.

The *Mudra-Rakshasam* abounds in obscure passages and even the most casual reader will notice that my treatment of these often differs materially from that of my predecessors.

That these passages, as I find them, require "light, more light" is undoubted, and my readers will judge if I leave them darker or brighter.

Pandit Kalikrishna Bhattacharya has with his usual kindness laid me under great obligation by seeing the book through the press.

CALCUTTA,
September, 6, 1918.

} SARADARANJAN RAY

Preface To Third Edition.

In this edition the whole book has been revised and various critical, grammatical and other interesting notes have been added to add more light on the Text. This I think will make this edition more valuable and attractive than before.

CALCUTTA,
June, 1956.

} KUMUDRANJAN RAY

INTRODUCTION

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PRELIMINARIES

The Mudra Rakshasam is a political drama based on incidents relating to a period of the history of Magadha. From the drama itself we gather that immediately before this period, Magadha was under the sway of the king Nanda¹ a haughty², greedy³ and powerful monarch who in course of time over-powered all other kings and became immensely rich thereby⁴ besides making Magadha the seat of the sovereign power in India⁵.

With all his greed and hauteur king Nanda was a kind master⁶, but on the whole he was not much to the liking of the people.

Rakshasa, a Brahmana of great learning and a diplomat

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1. यथा नन्दान् हत्वा नृपतिनकरान्धीया¹ नृपलम्—Act III, Sl. 11 ;
“यो नन्दनीर्या² नृपयोः परिभुय लोकमसौदशावदिशदप्रतिभिन्नकालम्”—Act. IV,
Sl. 17 ; &c.
 2. “उत्तमिन्नाः क्षमसि वदृष्टराज्यतन्त्रो नन्दोऽसौ”—Act. III, Sl. 12.
 3. “नन्दस्यैव अयंरुचेः”—Act. I ; “स्वामिनो मुक्तशब्दाः”—Act III,
Sl. 10 ; &c.
 4. “नवनवतिशतद्रव्यकोटीश्वरास्ते नन्दाः” Act III, Sl. 27 ; &c.
 5. “देवस्य येन पृथ्वीतलवासवस्य”—Act IV Sl. 11 ; “पतिं त्यक्त्वा
देवं, भुवनपतिम्”—Act VI, Sl. 6 ; &c.
 6. “अशासीत् स्त्रीद्वयोमात्”—Act II, Sl. 14 ; ‘भर्तृस्त्रीद्वयपराङ्मुखीम्’—
Act V, Sl. 15 ; “स्त्रीद्वयान् प्रभूर्णा सतान्”—Act V. Sl. 20 ; “नन्दस्यैव शृणाः
नृपशक्तिं हृदयम्”—Act VII Sl. 16 ; &c.

of the highest order, was the most trusted of Nanda's ministers. Though of the priestly caste, he was the foremost fighter of his time. Indeed by his wisdom and valour¹ Rakshasa proved to be the mainstay of Nanda's kingdom. To this unique qualifications he added unparalleled devotion to his master's cause² and thus became an object of universal regard.

King Nanda had 8 sons who all inherited the faults of their father³.

Mura, a Sudra woman, also bore him a son, चन्द्रगुप्त by name with the patronymic मौर्य⁴. This son appears to have been an illegitimate one⁵. Hence probably Rakshasa's aversion to him though he was endowed with all virtues and gave every promise of rising in life⁶, and was dear to his father⁷. We cannot explain Rakshasa's contempt from the fact that Chandragupta's mother was a Sudra. A Sudra mother, if wedded, is no bar to conception in the very highest

1. "राक्षसः खल्वमी"—Act III, para 33 ; "मसरानि कर्षे हृष्टमारः परमे"—Act VI Sl. 18 ; 'साहाय्यात् तव पीरुषसु मतिमन् हृष्टारिर्दरिद्रः'—Act VII, Sl. 15 ; &c.

2. "भक्त्या कार्यं पुरां वहन्ति कृतिनस्ते दुर्भासादृशाः"—Act I, Sl. 14 ; "पृथिव्यां स्वामिभक्तानां प्रसाधे परमे ितः"—Act II, Sl. 21 : &c.

3. "नन्दा नव हृदययोगा इदं सुतः"—Act I, Sl. 13 ; 'नन्दैर्विपुक्तमन-पेक्षितरजस्तैः'—Act III, Sl. 18 ; &c.

4. इष्टात्मजः सपदि सान्त्वय एव देव"—Act II Sl. 8 ; "चरं धयेणोदा गुरुरपि सुतो धाम्य गुरुः"—Act III, Sl. 3 ; 'मौर्यास्मि स्वामिपुत्रः—Act V, Sl. 19 ; &c.

5. 'मौर्यं यदसि कुलहीनं हतवतो"—Act II, Sl. 7 ; "मता कर्षेण शोषणमसविनीतेषु हृषकी"—Act VI, Sl. 6 ; &c.

6. "सम्भावितमहादयः"—Act VII, Sl. 12.

7. "इष्टात्मजः सपदि"—Act II, Sl. 8. .

society. The mother of Nanda himself was a Sudra according to the Vishnupurana¹. Yet Rakshasa takes him as of immaculate descent², Besides if Chandragupta were born in wed-lock, Rakshasa would not have deplored the utter extinction of Nanda's race so long as Chandragupta lived³. Chanakya too does not count Chandragupta when vowing 'सकलरिपुकुलोच्छेद'⁴. Naturally Chandragupta did not feel himself much attracted towards the Nanda family.

Soon after occurred an incident of terrible signification to Nanda and his family and profoundly affecting the destiny of Chandragupta. Chanakya, a Brahman, deeply read in politics but with an excessively short temper and with features by no means agreeable, was on a certain occasion seen occupying the seat of honour in an assembly of distinguished Brahmana in the palace of Nanda. This enraged the king and he ordered his people to remove Chanakya from the seat⁴. Chanakya turned like fury, unloosed the tuft of locks on his head, vowed the destruction of the entire race of Nanda⁵ and left the town⁶.

He sought out an old friend and class-mate of his, as

1. "शूद्रागर्भोज्ज्वलोऽतिन्मूको महापद्मनन्दः परशुराम इवापरोऽखिलजवान्तकारी भविता"—Vishnupuranam.

2. "पतिं त्यक्त्वा देवं सुवनपतिमुच्चैरभिजनम्"—Act VI, Sl. 6.

3. "नन्दानां कुलैःकरणया नाते नियत्या चयम्"—Act VII, Sl. 4 ;
"येन स्वामिकुलं रिपीरिव कुलं दृष्टं विनश्यात् पुरा"—Act VII, Sl. 4 ; &c.

4. "नामयासनतोऽनृकदमन्थम्"—Act I, Sl. 12 ; "स्त्रायाः ना-नयना-
त्रिकृतिनं सोदा"—Act IV, Sl. 11.

5. "आशङ्गाद्दृष्ट्वापि सुखविधांसतायाङ्गुलीमुक्तचुङ्गां कौकप्रत्यवसुषां सकल-
रिपुकुलोच्छेददीर्घां प्रतिश्राम्"—Act III, Sl. 27.

6. "कृतायाः कौटिल्यो मुग्ध इव नियय नगरात्"—Act III, Sl. 11.

learned and astute as himself, and sent him over to Kusumapura in the grab of a mendicent to cultivate the friendship of Nanda's ministers especially of Rakshasa, and report news.¹ While this mendicant was engaged in his mission, Chanakya himself was busy performing certain arduous mystic rites known as अभिचार by virtue of which one's enemy is said to come by an unnatural death².

Chanakya was now met by Chandragupta accompanied by some high officials of Nanda such as Bhadrabhata, Purushadatta &c.³. An expedition against Nanda was planned ; पर्वतक the king of certain hill-tracts to the north of India was bought over with the promise of half of Nanda's kingdom in case of success, and with a force composed mainly of hillmen, siege was laid to Kusumapura⁴.

King Nanda relied on the prowess of his minister Rakshasa with whom he entrusted the defence of the city. Rakshasa was a comparatively old man at the time⁵, yet he performed prodigies of valour displaying equal skill in blocking rushes of enemy-elephants, in checking charges of enemy-cavalry and in charging at the head of his own infantry⁶. But all this could not stop destiny. Chanakya's

1. "अस्ति अस्माकं सहाध्यायि मित्र" — Act I.

2. "स्वयमभिचरणाज्ञातदुःखपपक्षः कौटल्याः" — Act IV, Sl. 22.

3. "चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रथमपुरुषाः" — Act I.

4. "जाणक्यमतिपरिग्रहीतैश्चन्द्रगुप्तपुत्रैश्चरत्सैः...समन्तादुपरुच्यं कसुमपुरम्" Act II.

5. "भो अनालराक्षस विश्वगुप्तोऽहमभिवादये" — Act VII.

6. "यत्तौषा मेघनीला चरति गजघटा राक्षसस्तत्र यायादितम् पारिव्रवाणः प्रुत्त रंगवत्त वाट्यातां राक्षसेन" — Act II, Sl. 14.

अभिचार was at work Nanda got killed¹ and his sons followed him in quick succession².

The sole surviving member of Nanda's race, though not of the Nanda's family, now was old Sarvarthasiddhi, a शक्ति of Nanda³ whom Rakshasa proclaimed king and continued the defence⁴. But सर्वाशक्ति was averse to warfare, nay, disinclined to all wordly affairs. He could not bear the sight of the city under siege and left for the hermitage⁵. This forced Rakshasa to capitulate.

After capitulation Rakshasa feigned friendship with Chanakya and Chandragupta and stayed on in the city secretly planning measures to restore the dynasty of Nanda with Sarvarthasiddhi as king⁶. His first move was to have पर्वतक as friend. In this he succeeded⁷. But Chanakya shattered his hopes by promptly getting पर्वतक assassinated⁸. This however, did not deter Rakshasa from work. But he saw that he must now work outside the city, so after, completing his plans, he left by an underground passage⁹.

1. "देवे गते दिवसतद्विधमृत्युयोने"—Act VI, Sl. 7.
2. "नन्दाः पर्यायभूताः पश्य व इव इताः पश्यतो राक्षसस्य"—Act III, Sl. 27
3. "कश्चिदपि जीवति नन्दान्वाक्यवे"—Act I.
4. "तस्मिन् काले सर्वाशक्ति राजानमिच्छति"—Act V.
5. "अपक्रान्ते तपोवनाय देवे सर्वा शिखी"—Act II.
6. "लम्बायां पुरि यावदिच्छसुषितं कृत्वा पदं नी गन्ते &c"—Act III, Sl. 26
7. "मित्रं समायमिति मिहं तस्मिन् इति"—Act V, Sl. 7 ; 'तदानो सर्वाशक्ति राजानमिच्छतो राक्षसस्य—'—Act V ; "मित्रपुत्रस्तवाहम्"—Act V, Sl. 19 ; "शकेश्वरं तमधिकृत्य कृतः प्रयत्नः"—Act VI, Sl. 7.
8. "पर्वतकविनाशः कृतघ्नतामात्रफलः स्यात्"—Act III.
9. "सुरङ्गया बहिरपयातिव युष्मासु"—Act II.

While watching Rakshasa at work, his wisdom, valour and devotion had made a deep impression on the mind of Chanakya. Affairs of state were thrust upon Chanakya and were a hindrance to his practice of penance. He thought now that he had at last found a worthy successor in Rakshasa in whose care he may safely leave the management of Chandragupta's vast kingdom and retire. But would Rakshasa accept the work? He would not, so long as a single member of Nanda's race survived. The first step towards his goal was therefore the assassination of Sarvarthasiddhi. This was no sooner seen than done.¹ But instead of throwing Rakshasa into despair, only served to stiffen his back the more. He made up his mind to wreak vengeance on the authors of this fresh outrage. It would please the soul of Nanda.² The aim was altered. It was no longer the restoration of the Nanda dynasty, but revenge for the extirpation of the race of Nanda.

Rakshasa now approached Malayaketu the son of Parvataka who was then mourning his father's loss and was eager to strike at his father's enemies.³ To whet that prince's avarice he made him the offer of the entire kingdom of Nanda in case they can wrest it from Chandragupta.⁴ Malayaketu had great confidence in Rakshasa and forthwith commenced to make preparations for an expedition against

1. "तपोवनगतोऽपि घाततस्तपस्वी सर्वार्थसिद्धिः"—Act I.

2. "देवः स्वर्गगतोऽपि श्राववधिनाराधितः स्यादिति"—Act II, II, Sl. 5.

3. "तस्मिन् इने तनयमस्य तथार्थासिद्धिः"—Act VI. Sl. 7.

4. "नन्दकुलविनाशजनितरोषो राक्षसः"—Act I; "आ नन्दराज्यलाभात्"
—Act IV.

THE MUDRA-RAKSHASAM

Kusumapura. The news soon reached Chanakya. Subsequent events are narrated in the drama.

THE MUDRA-RAKSHASAM

This is a play in seven Acts. The hero (नायक) is Chanakya and Rakshasa is his adversary (प्रतिनायक)। The struggle is of a unique character. Rakshasa fights for blood while the whole weight of Chanakya's mighty intellect is thrown into the fray solely to win over Rakshasa to Chandragupta's cause.

The first Act gives an inkling of the plans of Chanakya, the most notable of which is the imprisonment of Chandanadasa, the bosom friend of Rakshasa.

The second Act describes Rakshasa's moves which, however, are all check-mated by the countermoves of Chanakya.

In the third Act Chanakya plans a hoax upon Rakshasa by shamming quarrel with Chandragupta.

With the fourth Act commences the play of Chanakya's spies. One of them, a deserter from Chandragupta, but now employed as minister under Malayaketu, makes capital of the sham quarrel between Chanakya and Chandragupta and succeeds in creating distrust against Rakshasa in the mind of Malayaketu.

In the fifth Act the spies produce an artfully worded letter incriminating Rakshasa as conducting treasonable negotiation with Chandragupta. Malayaketu is shocked and dismisses Rakshasa from his presence.

The sixth Act introduces Rakshasa disgusted with the world and back to Kusumpura for the release of his friend Chandanadasa just when the latter is being led to the place of execution.

In the seventh Act Rakshasa rushes between the executioners and their victim and offers his own person as ransom

for the release of his friend, Chanakya and Chandragupta now appear on the scene. The former explains that his strategy was planned with the sole object of securing the services of Rakshasa for Chandragupta and intimates that the king would take it as a favour if Rakshasa consented to become his minister, Rakshasa relents and the curtain is dropped.

SOURCES

This account is a considerable improvement upon the story of Nanda as it appears in the Puranas. The Vishnu-purana and the Bhagavata contain a bare statement of the fact that Nanda was killed by Kautilya (चाणक्य) and Chandragupta made king in his place. Kamandaka a pupil of Kautilya mentions the performance of अभिचार by Chanakya to kill Nanda. This obviously could not have helped the poet much in the development of the plot. The *Dasarupa* a work on dramaturgy written in the tenth century A. D. considers the *Mudra-Rakshasa* as derived from the *Brihat-Katha*.¹

The *Brihat-Katha* is now believed to be extinct. The *Katha-sarit-sagar* professes to be a faithful translation of the substance of this work. But we do not find the details of the plot of the poet in the *Katha-sarit-sagar* also. It does not even mention Minister Rakshasa by name or refer to his deeds under any other name. So far as is known at present the plot of the drama is the poet's own ; and by its invention the author has proved himself to be a dramatist

1. "बृहत्कथामूलं मुद्राराक्षसम् । चाणक्यनाम्ना तेनाद्य शकटाक्षरद्वयं रङ्गः । कृत्यां विधाय महसा सप्तवीं निहतो वृषः । योगनन्दे यशःश्रेष्ठे पूर्वमन्दसुतस्यतः । चन्द्रगुप्तः कृतो राजा चाणक्येन महौजसा ॥" इति बृहत्कथायां सूचितम् ।"—*Dasarupa*

of a very high order, A competent authority observes—
 “Simple as is the subject of the drama there is no want of action in its development. The stratagems of Chanakya are varied, numerous, and well connected, and although there is occasionally some want of probability in their execution, yet they are made to contribute very successfully and ingeniously towards the production of their combined result¹. Again—“The plot of the drama singularly conforms to one of the unities, and the occurrences are all subservient to one action, the conciliation of Rakshasa. This is never lost sight of from first to last, without being made unduly prominent. It may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule².”

THE POET

The desire is natural to know something of a poet of such eminence. Unfortunately we know at present next to nothing about him. In the prelude he calls himself Visakhadatta the son of Maharaja prithu and grandson of the chieftain Vatesvaradutta. These names have not yet been successfully identified.

The concluding verse of the work,³ the भरतवाक्य instead of being general in its character, is composed specifically to belaud a certain king Chandragupta by name. As I have shown in the *Charcha* on this verse, two important conclusions follow from it :—

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1. Wilson's Hindu Theatre, Vol. II.
 2. Wilson's Hindu Theatre, Vol. II.
 3. “वाराहोनात्मयोगेनैकानुगमनविधावास्थितस्त्रागुह्यां यस्य प्राग्दत्तकोटिं प्रसव-
 परिक्रमा शिशुये भूतधात्री। स्त्रीच्छैवद्वैज्यनामा भुजयुगमधुना संश्रिता राजसूतोः स
 श्रीमद्वन्धुभृत्यशिरसवतु मर्द्दां पार्श्वं सद्गुतः ॥”

(a) There were inroads of foreigners in India, before and during the rule of this prince, leading to something like a permanent settlement. The extraordinary prowess of this king saved India by driving away the invaders.

(b) This prince was the Lord Paramount in India.

The poet, in this verse, identifies the prince with Lord Vishnu and places his feat above that of the mighty Boar, the third incarnation of the Lord. Apart from specific mention of the name of this prince, this identification is proof positive that Visakhadatta was a chieftain under this prince and that he wrote his drama to extol the virtues of his sovereign.

Before proceeding further it is fair to say the last line of the verse is differently read in some of Telang's and Hillebrandt's manuscripts, some having पार्थिवो रत्नवर्मा and some पार्थिवोऽबान्तवर्मा for पार्थिवश्चन्द्रगुप्तः । It is necessary to determine if possible, which of these readings is the correct one. Both Telang and Hillebrandt read पार्थिवश्चन्द्रगुप्तः । Wilson must have had this reading before him, as he ascribes the verse to Rakshasa himself. Telang rejects रत्नवर्मा on the ground that this name cannot be traced anywhere. He thinks that पार्थिवो रत्नवर्मा is a copyist's slip for पार्थिवोऽबान्तवर्मा । Again he says there was an अबान्तवर्मा at Kashmere and another one at "Western Magadha or Behar." The Kashmere prince is passed over by Telang, because the manuscripts that mention अबान्तवर्मा belong to provinces that are too far off from Kashmere. I do not see much force in this argument. There seem to exist other reasons, however, to reject the अबान्तवर्मा of Kashmere :—

(a) In the प्रस्तावना the poet remarks "न शालेः सान्धकरिता वधु-
गुणमपेक्षते" । The remark shows that the poet was aware of peculiar character of the growth of paddy, also of the fact that this character does not depend upon any skill of the

grower. Besides, this being an *illustrative* remark made to impress the general truth that precedes it, the speaker assumes that his audience is familiar with this characteristic of the paddy. From this it seems reasonable to conclude that the poet is speaking to rice-growing people in a rice-growing country. Perhaps then the poet lived in or near Bengal. Telang himself seems inclined to take the poet as a Behari.

(a) The appreciative tone in which the poet speaks of the cheeks and locks of the women-folks of Gauda¹ is that of a permanent resident and not of a casual visitor of Gauda.

(b) The *Khasas* are a insignificant hill-tribe to the North-East of India. But the poet gives them a prominent place among the fighters of Malayaketu.² The *Khasas* were possibly the poet's neighbours.

(c) The prologue speaks of the hurry and bustle of a feast in progress³ सुसलनिदानवश्च etc. refers to the pounding of rice for pastry. This again points to a rice-growing district as the scene of operations. People who live on rice, boil the corn whole, they have no occasion to keep pounded rice in the house. In other districts of India—I speak under correction—flour is the staple food, and stock of powdered corn (flour) is always available in people's houses. There are no sweet-meat shops in villages, and when guests arrive the hostess almost invariably arranges for home-made pastry of which the principal ingredient is powdered corn.

1. "गीर्डीनां कीप्रपुत्रीपरिसलवदलान् पुष्यन्तः कपीसान् किन्नरः कृषिमान्
अमरकुलद्वयः कुक्षितलाकस्य"—Act V, Sl. 23

2. "प्रस्यातय्यं पुरातान् खंसमगधगन्धेर्मानु व्युत्थ, सैव्यैः"—Act V, Sl. 11

3. "वदति जलमिदं विगष्टं मन्थानिबन्धितमुदयधर्तं कर्जी विचित्राः । स सलनिदः
नियन्तः पातन्तु सै सुसलनिदानि कश्चिन्नुत्तुतेन ।"—Prologue

This, as remarked above, is always available in the house in other parts of India, while in Bengal it has to be made for the occasion. The machinery employed in Bengal for this purpose is a mortar and pestle of wood worked by hand ; but in other parts of India—I again speak under correction—it is in a grinding stone that wheat is made into flour.

Yet another point—The mortar and the pestle is invariably worked by females in Bengal, who bring down the pestle on the rice in the mortar with all their might and with a hum much after the fashion of *Dhobies* at work. The scene has disappeared in towns, suburbs and villages near towns where flour is now available and used for pastry to save the bother of pounding rice ; but in remote villages, especially in the eastern districts of Bengal, the advent of guests, as well as special occasions, even now bring into requisition the mortar and pestle together with the female workers who hum their fatigue away.

The verse pre-eminently fits in with village life in Bengal and, to my mind, in conjunction with the three other points noted above, marks the poet as a Bengali.

We cannot therefore take him as a chieftain in the dominions of अवन्तिवर्मन् of Kashmere.

Another good reason to reject अवन्तिवर्मन् of Kashmere is to be found, as Mr. Dhruva remarks, in the fact that the poet calls the king of Kashmere a क्लृप्त ।

The case of अवन्तिवर्मन् of Western Magadha cannot be passed over on the grounds noted above. For it is quite possible for a chieftain of Bengal to hold dominions under a ruler of Magadha. But this अवन्तिवर्मन् has to be rejected on the grounds that (i) he did not attain sovereign power in India ;

1. "तस्य क्लृप्तराजसौकस्य सध्यात प्रधानतमाः पञ्चराजानः"—Aot I.

(ii) and that he had no claims to be deemed as a saviour of India by the extirmination of the Mlechchhas.

We may therefore take it that पाषिं वञ्चन्द्रगुप्तः is the correct reading in the last line of the concluding verse of the play.

But besides these reasons *against* the reading अवंलिषर्मा we have here also a reason *for* the reading चन्द्रगुप्तः । The verse belongs to Rakshasa ; the actor recites it only to satisfy the etiquette of dramaturgy. It is Rakshasa who commences the speech with तथापि इदमस्तु and then the stage direction भरतवाक्यम् follows. The passage is ambiguous ; भरतवाक्यम्, instead of being taken as a stage-direction, may be read as portion of Rakshasa's speech, which will then mean—Let this verse, which I am going to recite, serve the purpose of a भरतवाक्य । In other words the actor personating Rakshasa, after having uttered तथापि इदमस्तु utters the verse also, but in the capacity of, not Rakshasa, but भरत and without retiring for a change of dress. Such a thing though rare is not absolutely without parallel. In Bhasa's पञ्चरात्र the concluding verse¹ is recited by the actor that personated द्रोण and is dressed as द्रोण ।

If then Rakshasa is allowed to refer to the verse by इदम् in his तथापि इदमस्तु then the verse must not contain anything that would sound preposterous as coming from Rakshasa. But could Rakshasa say anything here but पाषिं वञ्चन्द्रगुप्तः ? Would not पाषिं वीरवन्निषर्मा sound preposterous in his mouth ? After the dispersion of the क्लिष्टवल्गु of Malayaketu and consequent confirmation of Chandragupta as sovereign ruler in place of Nanda how nicely would the sentiments of the verse suit both Rakshasa and Chandragupta ? There can be no doubt that पाषिं वञ्चन्द्रगुप्तः is the correct reading here.

1. "हन्त सर्वे प्रसन्नाः स्य प्रहृष्टकुलसंयुताः । इमांसिपि सर्वा कर्तव्या राजसिंहः प्रशास्तु नः ॥"

Well then, it follows that विशाखदत्त was a सामन्त under Emperor चन्द्रगुप्त ।

But who is the Emperor चन्द्रगुप्त ? There were three princes of this name who wielded power in India. The first is the founder of the Maurya dynasty who figures in our play ; the second is of the Gupta dynasty of Magadha who is known as Chandragupta I ; the third is also of the Gupta dynasty, and known as Chandragupta II, surnamed Vikramaditya.

Our poet could not have referred to the first of these, because in the drama he has freely poured epithets of abuse, on Chanakya and Chandragupta the Maurya. The second also may be passed over, because though a powerful king, he is not known as an extirpator of Mlechchhas. The third was a powerful king whose dominions extended all over India and who overthrew the Huns and other Mlechchhas and wrested from them the territories they had seized in the Punjab. This prince who by his valour had gained the title Vikramaditya, ruled at Magadha with his capital at Pataliputra in the fifth century A. D.

Visakhadatta, therefore, flourished in the fifth century A. D. and ruled over a small principality somewhere in Bengal in the kingdom of Chandragupta II of Magadha. Similarity in name led him to write his play recording the feats of Maurya, so that while extolling the deeds of Maurya, he might indirectly laud the feats of his own sovereign.

CRITICISM (with characters here)

Years ago Prof. Wilson in his Hindu Theatre published his estimate of the merits of the Mudra-Rakshasam. Subsequent writers have all followed Wilson in his criticism. The following brief notice is based mainly upon Wilson's review.

The subject-matter of the *Mudra-Rakshasam* is diplomacy. There is no scope here for love and the other tender feelings of human nature. Consequently brilliant or beautiful thoughts with which the writings of Bhasa, Kalidasa or Bhavabhuti abound, do not appear in this play. The poet, however, makes up for this want of imagination with a vigorous perception of character and manly strain of sentiment that are inferior only to elevated conception and delicate feeling. The language is in keeping with the dry character of the subject-matter. It is rarely beautiful or delicate, but always vigorous and occasionally splendid.

Of the characters, Rakshasa and Chanakya are placed in vivid contrast before us. Both are bold schemers both are unmindful of personal advantage. Chanakya has to fulfil a vow, but that accomplished, he relinquishes rank and power ; Rakshasa, whilst he pursues Chandragupta with hostility, seeks only to revenge the death of his former master, without the thought of acquiring fortune or dignity for himself. But Chanakya is suspicious and circumspect so knows what people are to be employed for his work ; Rakshasa is confiding and impulsive, consequently bungles in the selection of his agents. Chanakya is violent and inexorable ; Rakshasa gentle and relenting. Chanakya with his whole heart in his work, is sanguine of success Rakshasa working through a mere sense of duty, is despondent. Hence Chanakya succeeds while Rakshasa fails.

Chandragupta and Malayketu also offer fit subjects for contrast. The contrast is given by Rakshasa himself in a nut-shell. Chandragupta is द्रव्य and Malayaketu is अद्रव्य । Thoughtless and incapable of distinguishing between right and wrong, the latter throws away his chance of success.

Meddlesome by nature he always interferes with Rakshasa's work and spoils it, but Chandragupta stands utterly aloof sleeping as he himself puts it, while Chanakya works for him.

SOCIETY

Wilson has remarked that the Mudra-Rakshasam "represents a curious state of public morals, in which fraud and assassination are the simple means by which inconvenient obligations are acquitted, and troublesome friends or open enemies removed." Had the learned professor lived to-day he would have seen that diplomacy is diplomacy for all times all the world over. There is little to choose between a technical poison-girl or the knife of the assassin and poisoned wells or cultured bombs cast at the sick onboard hospital ships and sleeping women and children in rural districts at night. Wilson himself, however, admits that a "redeeming feature of Hindu treachery is devoted fidelity to an employer. Although some of the personages cannot help expressing a disgust for the duty they have to discharge, they never intimate any relaxation of purpose, although treated with indignity or blows."

Caste prejudices are as strong in the days of our poet as in those of Manu. Visakhadatta's contempt for the Sudra is unbound. The highest on earth, the king himself, is a Sudra, and he is told this in his face! Chanakya is never tired of calling him a Vrishala, in fact, he has no other name for the king. It is true that some lexicons take वृषल as a proper name of चन्द्रगुप्त¹. Whether these lexicons are right or wrong is quite immaterial. The point is what sense the poet attaches to the word. The poet does not take वृषल as a proper name of चन्द्रगुप्त but as meaning a शूद्र only².

1. "वृषलो गृह्णते शूद्रं चन्द्रगुप्तं च राजानं" इति मेदिनी।

2. "तत् स्थाने खलस्य वृषलो देवश्चन्द्रगुप्तः—Act III.

Vaiśyas are not directly mentioned in the play. श्रेष्ठिन् is a general name for a Banker who may belong to any caste whatever. In the *Mrichchhakatikam* श्रेष्ठिचारुदत्त is a Brahman. If we may be allowed to treat the *Sreshthins* of our play as Vaishyas, we find that they have degenerated. They speak Prakrit and not Sanskrit which they are entitled by birth as twice born.¹ Possibly from long association with trade they are no longer deemed as कृतात्मा; narrowness of mind has super-vened and they have become अकृतात्मा—they have degenerated.²

The Kshatriyas have not much changed. As in the old days they are devoted to chase and war. The avarice of Nanda does not point to deterioration. There were bad kings in the good old days too.

Visakhadatta gives Kayasthas a high place in society. They are still clerks and keepers of records as in the days of old. The idea of calling them Sudras has not occurred to any one. Chanakya, the highest Brahmana in the land then, who calls the king himself a वृषल, speaks of शकटदास as कायस्थ शकटदास of अचल as कायस्थ अचल not as वृषल शकटदास or वृषल अचल !”

A श्रेष्ठिन् who knows that चन्दनदास is a particular friend of Minister Rakshasa, calls चन्दनदास in presence of Rakshasa as merely श्रेष्ठिचन्दनदास without any title of respect prefixed, but speaks of शकटदास as आर्यशकटदास cleverly showing that Kayasthas ranked above the Sreshthins.

1. “पाठ्यं तु संस्कृतं नृणामनोचानां कृतात्मनाम्”—*Dasarupa*.

2. “कृतार्थोऽयं सोऽर्थेनैव सति वणिक्क्रोडपि वणिजः”—Act VI, Sl. 16.

3. “योऽयमपरः कायस्थः शकटदासो नाम”—Act I; “महत्तनात् कायस्थ-मचलं वृष्टि”—Act III.

4. “आर्यशकटदासो वध्यस्यानमानादितः”—Act VI. “श्रेष्ठिचन्दनदासस्य वधः”—*Ibid*.

Another noticeable fact is that Kayasthas speak Sanskrit. They are thus अनौच—*not low*—which as a rule applies to दल्लण, चत्तिय and वैश्य ।

But quill-driving is a harmless profession, so Kayasthas were not a dreaded race. Chanakya styles them as of 'लघ्नी माता'—of little influence.

The Brahman has lost his old prestige. He is not here spoken of with the same awe and reverence as in the works of Kalidasa. Rakshasa was a Brahmana, and a Brahmana of high position ; even he was at one time about to be put to death by Malayaketu.¹

The book is full of noble illustrations of the relation between the king and his subjects, friend and friend, husband and wife, father and son, and altogether discloses a society with refined and romantic ideas of duty and devotion.

1. "रक्षितव्या राक्षसस्य प्राणाः इति आर्योपदेशः—Act V.

मितभाषिणीकृतो मङ्गलाचरणम् ।

—○—

नत्वा वाणीं शिवं साम्बं तातञ्च श्यामसुन्दरम् ।

मुद्राराक्षसमेषोऽहं विवृणोमि यथामति ॥ १ ॥

श्रौट्टुण्डिराजरचितां विवृतिं समीक्ष्य

कृत्वा पदेषु विषमेषु मुहुर्विमर्शम् ।

व्याख्या नवा मृदुपदा क्रियते प्रयत्ना-

ह्वालप्रबोधजननी मितभाषिणीयम् ॥ २ ॥

इह बहुदोषयुतायां गुणलेशं वा विभावयन्तु सन्तः ।

अममिति समोहमानः सारदारञ्जनो वितनोति ॥ ३ ॥

—

श्रीविशाखदत्तप्रणीतम्

मुद्राराक्षसम् ।

प्रथमोऽङ्कः

1. धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
देव्या निङ्कोतुमिच्छोरिति सुरसरितं शाक्यमव्याह्रिभोर्वः ॥१॥

Who is this lucky one resting on your head ?—Sasikala (a lunar digit). Is that really the name of this one ?—The name of this one indeed. It is the one well-known to you ; what for is it forgotten ? I ask of the woman not of the moon.—Let Vijaya answer if the moon is not trust-worthy.

May this craft of the Lord, anxious to conceal the celestial stream (Ganga) from his consort, guard you.

धन्येति ॥ अन्वयः—का इह धन्या ते शिरसि स्थिता ?—शशिकला ॥ एतत्
अस्याः नाम नु किम् ?—अस्या नाम एव । तदेतत् ते परिचितमपि कस्य हेतोः
विस्मृतम् ॥ नारीं पृच्छामि इन्दुं न—यदि इन्दुः प्रमाणं न, विजया कथयतु ॥ इति
देव्याः सुरसरितं निङ्कोतुमिच्छोः विभोः शाठ्यं वः अव्यात् ॥ विशाखा—पुरा किल
भयोरथैव आकाशात् प्रवर्तिता गङ्गा हरशिरसि पतिता, देवेन च पत्नीत्वेन गृहीता
आत्मरूपेण तस्या जटासङ्घले एव स्थिता, जलस्वरूपेण तु सानरं प्राप्ता । देवोऽपि तां
शिरसि कृत्वा एव गृहं प्रत्यावर्त्तत । ततस्माद् दृष्टा कुतूहलिनौ देवौ तस्या कुलशैलादि
लिशासमाना देवमपृच्छत—‘का इह धन्या’ सौभाग्यवती रमणी जगद्गुरोरपि ते

‘शिरसि स्थिता ? देवस्तु सपत्नीयं ते इति वक्तुं नैच्छत् । तत् शिरःस्थितां चन्द्र-
कलासुद्दिश्य प्रत्युवाच—‘शशिकला’ चन्द्ररेखा इयम् । ततो देवी व्यन श तः ॥ क
इत्यस्याः रमण्या नाम वा स्यात्, निश्चयाय च भूयोऽपि देवमपृच्छत्—‘एतत्, शशिकला
इति ‘अस्याः’ रमण्याः ‘नाम तु किम्’ । प्रतारयन् देव आह—‘अस्याः’ मच्छिरःस्थायाः
चन्द्रकलायाः शशिकला इति ‘नाम एव’ । ननु पृच्छामि ‘तत्’ प्रसिद्धम् ‘एतत्’ नाम
‘ते परिचितमपि सुविदितमपि ‘कस्य ह्येतोः’ पुनरप्य ‘विस्रृतम्’ । एतावता देवो मेने
‘अस्य विषयं प्रति देवस्य भ्रमो जातः । तदाह शिरसि ते इन्दुस्तिष्ठति इति जानामां व’
अथ तु नारोमपि काञ्चित् पश्यामि, तामेव ‘नारौम्’ अधिक्त्वत्वां पृच्छामि इन्दुम्’
अधिक्त्वत्वां ‘न’ पृच्छामि । देव इदानीं देव्या वाचम् अन्यथा व्याचष्ट—‘शशिकलेति
यद्वा नाम आह, न हि तत् पुरुषस्य इन्दोर्नाम सम्भवति ! प्रतारयति भवान् माम् ।
निर्णयार्थम् इन्दुं प्रत्येव युक्तः प्रश्नः किं ते नाम इति । किन्तु भवत्प्रत्ययेन पुरुषेषु मे
अश्रद्धा जाता, तत् अत्र स्थितां ‘नारी’ सखीं मे विजयां ‘पृच्छामि’ मेव मां विदितायां
करिष्यति । एवम् अपव्याख्यान्ं कृत्वा देव आह—मयि तु अविश्वास एव भवतायाः
‘यदि इन्दुः चन्द्रोऽपि आत्मनामनि ‘प्रमाणं न’ विश्वासभाजनं ते न भवति तदा सखी
‘विजया’ एव ‘कथयतु’ ब्रूवतु शशिकलेति इन्दोर्नाम न वा । ‘इति’ एतत् उक्तत्वं
‘देव्याः’ गौर्याः ‘सुरसरित् देवनदीं गङ्गां ‘निङ्गोत्सिष्कोः’ गोपयित्कामस्य ‘विभोः’
श ३ म ‘शाब्द’ कौतवं ‘वः अव्यात्’ युष्मान् रक्षतु इति सामाजिकान् प्रति आशो-
वं चनम् । एतेन विभाषावक्यस्य शाब्दं चन्द्रगुप्तम् आपत्सु ररच इति अत्र नाटकीयं
वस्तु ध्वन्यते इति तु शिखराजः ।

CHARCHA

1. धन्या—धनं लब्धा (यत्) - धन्या Lucky; Fortunate. Here Dhundhiraja supposes that ईर्ष्या is expressed, because देवी occupies merely the left half of the body, while सपत्नी is placed on the head; also that निन्दा is implied, because it is highly improper for a woman to sit on the husband's head. Both these interpretations assume marriage; but where is the authority for the assumption? We cannot say देवी knows

all because she is सर्वज्ञा, for then the whole dialogue becomes meaningless. The dialogue proceeds on the assumption of ignorance on the part of देवी ।

2. परिचितमपि ते—परि + चि + क्त कर्मणि वर्त्तमाने परिचितम् । Hence ते has अनुक्ते कर्त्तरि षष्ठी by the rule “क्तस्य च वर्त्तमाने” ।

3. कस्य हेतोः—“निमित्तकारणहेतुषु सर्वासां प्रायदर्शनम्” इति “हेतोः” इत्यत्र ‘षष्ठी । Next कस्य has षष्ठी because it is a विशेषण of हेतोः । Note that this Varttika supersedes the rule “षष्ठी हेतुप्रयोगे” । Hence there should be no appeal to it here. By this Varttika को हेतुः, कं हेतुम्, केन हेतुना, कस्य हेतवे, कस्यात् हेतोः, कस्मिन् हेतौ, are also correct. Comp.—कस्मिन्निति—*infra*. If the rule “षष्ठी हेतु—”, “सर्वनाम्नस्तृतीया च” were allowed scope, then the additional forms would be inadmissible. “निमित्तादिप्रयोगे तेभ्यः तत्समानाधिकरणशब्दभ्यश्च... एवञ्च ‘षष्ठी हेतुप्रयोगे’, ‘सर्वनाम्नस्तृतीया च’ इति सूत्रे व्यर्थ—Nagesa.

4. नारीं पृच्छामि नेन्दुम्—पृच्छ is द्विकर्मक । देवी uses the प्रधानकर्म । Thus—त्वां नारीं पृच्छामि नेन्दुम् । Siva pretends to make it as अप्रधान कर्म—thus नारीं नाम पृच्छामि नेन्दुम् । Also see व्याख्या ।

5. देव्या—‘ध्रुवमपाद्ये—’ इत्यपादनत्वात् षष्ठमी । The rule “अन्तर्धी—” does not apply, for there is no अन्तर्हि (dis-appearance) here.

5.A. नि + हतमुन = निह्नोतम् to conceal. The trick was to conceal the सुरमरिम् from the eyes of देवी ॥ अय + लिङ् (आशिषि) यात् = अय्यात् may save. Nom. गत्यम् ।

6. Remark—Also see the last note under the next sloka. The metre is सङ्घरा defined as “सङ्घनेर्याथां त्रयेषु त्रिसुनियतियुता सङ्घरा कोर्त्तितेयम्”—It is सङ्घरा if the triads स, र, म, न, य, य follow in order with pause after every seventh syllable.

2, अपिच—

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः.

संकोचेनैव दीप्तां सुहुरभिनयतः सर्वसौक्तातिगानाम् ।

दृष्टं लक्ष्मेषु नोथां ज्वलनकणमुचं बध्नतो दाहभीति-
रित्याधारानुरोधात् त्रिपुरविजयिनः पातु वो दुःखनृत्यम् ॥२॥

Moreover—May the dance, uncomfortable through a regard for the arena, guard you—the dance of the victor of Tripura (Siva) who avoided the imminent subsidence of the earth by adjusted steps (*Or*—light treads) of his feet, did the acting ever and anon with but the contraction of his arms that out reached all the worlds, and through fear of a conflagration, did not fix for long on objects of sight his grim eye (*i. e.*, the third eye) that emitted sparks of fire.

पादस्थिति ॥ अन्वयः—आविर्भवन्तीम् अवनेः अवनतिं पादस्य स्त्रैरपातैः रक्षतः, सर्वलोकान्तांगानां दीर्घां मुहुः सङ्कोचैर्नैव अभिनयतः, 'दाहभीतिः लक्ष्येषु ज्वलनकण-मुचम् उद्यो दृष्टि' न बध्नतः, त्रिपुरविजयिनः आधारानुरोधात् इति दुःखनृत्यं वः पातु । व्याख्या—'आविर्भवन्तीम्' आविर्भविष्यन्तीम् उत्पत्तस्मानाम् [वत्मान-सामीप्ये लट्] 'अवनेः' पृथिव्याः 'अवनतिम्' अधोगमनं 'पादस्य स्त्रैरपातैः' आत्म-कलनया विन्यासेः न तु ताखडवरौत्या पातैः [यद्वा—स्त्रैरपातैः' रुन्दावर्धे पैः । एतदपि ताखडवक्रमभङ्गनैव] 'रक्षतः' परिहरतः । 'सर्वान् लोकान्' ये 'अतिगच्छन्ति' अतीत्य वत्तन्ति तादृशानाम् अतिब्रह्माखडमण्डलानां 'दीर्घां' भुजानां 'मुहुः' प्रतिक्षणं 'सङ्कोचिन एव' संक्षिप्यैव व्यावर्तनेनैव न तु ताखडोचितप्रसारणेन 'अभिनयतः' हस्ताभिनयकार्यं कुर्वतः । असङ्कोचे भुजदखाभिवातेन विश्वमेव विनश्येदिति भावः । 'दाहभीतिः' नयनकिरणोत्पन्नः अभिज्वलनशब्दया 'लक्ष्येषु' दर्शनविषयेषु 'ज्वलनकणान्' अग्निस्फुल्लिङ्गान् 'मुचति' या तादृशीम् अतएव 'उद्यो' चोरां 'दृष्टि' नैव ललाटलीलनमित्यर्थः 'न बध्नतः' न पातयतः ताखडोचितम् अनिपात्यैव प्रतिहरतः 'त्रिपुरविजयिनः' पुरारिः शिवस्य 'आधारस्य' रक्षभूमिः ब्रह्माखडोदरस्य 'अनुरोधात्' अपेक्षया ब्रह्माखडोदरम् अपयार्त्तं पूर्णताखडस्य अति उतोः 'दुःखनृत्यं' विकलताखडः 'वः पातु' शक्यु इत्याशीः सामाजिकीकृतः । अत्र 'आधार' इति अज्ञातशब्दो लक्ष्यते; मुहुः लक्ष्यमिति आशङ्क्यते

तत्संग्रहणे क्लेशः । राक्षसस्य प्राणा रक्षा इति संकल्प्य प्रयुक्ता नीतिः कष्टा जाता । यदेवं राक्षसानुरोधी नाभविष्यत् क्षणेनैव चाणक्यो मलयकेतुम् उदमूलयिष्यत् इत्यादि अत्र वस्तुपूर्वपः इति दृष्टिराजो मन्यते । वयन्तु व्रतः, आद्ये श्लोके चाणक्यस्य स्तुतिः अत्र पुनः अमात्यराक्षसस्य । आधारी मलकेतुः । स हि मूढः सुतराम अद्रव्यमेव ; तदनुरोधात् अमात्यराक्षसस्य नीतिप्रयोगो दुःखनृत्यमिव जातम । एतच्च उपरिष्ठात् षष्ठी अङ्गे सप्तमेऽपि अमात्यवचनादेव स्फुटोभविष्यति । स्वधरा वृत्तम् ।

CHARCHA

1. आविर्भवन्तीम्—आविन् + भु + शल् स्त्रियाम् । ताम् । Qual. अवनविम् । जायमानाम् would also suit the context. Hence there is no definite need of taking it in a future sense.

2. रक्षतः—Telang very happily renders रक्षत् by avoiding". A rare use Qual. त्रिपुरजघिनः ।

3. स्वैरपातैः—ईरणम् इति ईर + चञ् भावे ईरः initiation प्रेरणम् । पात tread. स्वः ईरः एषु स्वैराः self-adjusted. तादृशाः पाताः adjusted treads. i. e., treads of which the severity was carefully regulated to suit the supporting strength of the Earth. Or स्वैरः is मन्द gontle, slow cf. "स्वैरं स्वै' प्रेषितैस्तप'येति" । "मन्दस्वच्छन्दयोः स्वैरः" इत्यमरः । "स्वादीरेरिणोः" इति वृद्धिः । करणे ष्या ।

4. संकीर्चनैव—एव implies that full play of the arms was not possible. करणे ष्या ।

5. दीषाम्—दीष् is वाङ् ; both masculine and neuter. The word optionally becomes दीषन् by "पठ्—" । Hence दीषाम् is an optional form. 'भुजवाट्टु प्रवेष्टो दीः" इत्यमरः ।

6. अभिनयतः—अभिनय here is a necessary part of तादृशम् ।

7. सर्वलौकातिगानाम्—सर्वे लोकाः सर्वलौकाः, कर्मधा— । तान् अतिगच्छन्ति इति सर्वलोक + अति + गम् + ऊ कर्त्तरि । तेषाम् । Qual दीषाम् ।

8. ज्वलनकणाम्—ज्वल + युच् कर्त्तरि ज्वलनः fire. ज्वलनकणाम् मुञ्चति इति ज्वलनकण + मुच् + क्तिप् कर्त्तरि, ताम् । Qual वृष्टिम् । Hence some read

उद्यज्वलन etc. as one word. The compound उद्यज्वलन is difficult to analyse. उद्या च ज्वलनकणमुक् च renders उद्य almost redundant ; because if the दृष्ट is ज्वलनकणमुक् it is bound to be also उद्य । Hence उद्य should not be used as a विशेषण to ज्वलनकणमुक् । Nor does उद्याः ज्वलनकणाः seem to help us much, because it is not easy to conceive a ज्वलनकण which is अनुद्य । So उद्य is superfluous. The reading उद्याम् is therefore preferred.

9. दाहभीतिः—दाहात् भीतिः ; तस्याः । हेतौ धूमो as in नास्ति घटोऽनुपलब्धः (“विभाषा इति योगविभागात् अगुणोऽस्त्रियां च क्वचित् । धुमादाद्यमान् । नास्तिघटोऽनुपलब्धः—Bhattoji) ।

10. आघार etc.—आग्निप्रयते अस्मिन् अनेन वा इति आ + घृ + घञ् अघिकरणे करणे वा आघारः receptacle. आघारस्य अनुरोधः etc. (see व्याख्या). हेतौ धूमो । Dhundhiraja here sees allusion to राक्षस in आघार । It may be supposed to allude to मलयकेतु also (see व्याख्या and note 11 and 12.)

11. दुःखद्वयम् - दुःखयति इति दुःखम् (पचाद्यच्) painful, दुःखं नृत्यम् । Note that खैरपात् shows inconvenience in पादक्षेप ; संकीच implies discomfort in हस्तविक्षेप ; दृष्टैरवन्धनम् (न बध्नतः) indicates restraint in नेत्रपात । Hence दुःखद्वयम् on all sides. We have already said in the व्याख्या दुःखद्वयम् may be taken to hint at the failure of राक्षस । The minister himself mourns his hard lot [दुःखद्वयम्] in Act VI and VII ; thus “विपर्ययस्तं सौधं—” Act VI Sl. 11 and “द्रव्यं जिगौषुमधिगम्य—”, Act VII, Sl. 14. Some here read वृत्तम् for नृत्यम् । The Dasarupa says “अन्यद्वावाश्रयं वृत्तं नृत्यं ताललयाश्रयम् आद्यं पदार्थाभिनयः मार्गो देशो तथापरम् ॥” Which implies that अभिनय belongs to नृत्य and not to वृत्त । The second line of our verse speaks of अभिनय, it is therefore preferable to have नृत्य ।

12. Remark—The metre is श्लघरा as before. For a similar sentiment, compare—

मह्यौ पादाघाताद् ब्रजति परमं संशयपदं
पदं विष्णोर्धामादभुजपरिषदग्रप्रहस्यम् ।

सुहृदीर्घींश्च' यात्यनिस्रतजटाताडिततटा
जगद्रचाटै त्वं नटसि ननु वामैव विभुता ॥

As already remarked, verses 1 and 2 extol the two ministers. चाणक्य the mightier of the two is given the 1st verse. The craft of the Lord guarded Ganga from गौरी, so that craft of चाणक्य will guard चन्द्रगुप्त from मलयकेतु । The 2nd verse is on राक्षस । The Lord commenced तास्त्रव and jeopardised the whole creation ; but by suitable adaptations which made himself suffer [दुःखदृश्य] saved the universe from destruction. Similarly, राक्षस began a campaign which jeopardised मलयकेतु with his whole host, but by suffering himself through the sacrifice of his long-cherished hopes (दुःखदृश्य) the minister ultimately saved the situation (see Act VII).

3, (नान्द्रन्ते) सूत्रधारः— अलमतिप्रसङ्गेन । आञ्जापितो ऽस्मि परिषदा यथा—“अदत्र त्वया सामन्तवटेश्वरदत्तपौत्रस्य महाराजपदभाक्पृथुसूनोः कविविश्वदत्तस्य कृतिः अभिनवमुद्राराक्षसं नाम नाटकं नाटयितव्यम्” इति । तत्सत्यं काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति । कुतः ?

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।

न शालैः स्तम्बकारिता वस गुणमपेक्षते ॥ ३ ॥

(After the Nandī) Sutradhara—Away with excessive talk. I have been commanded by the audience thus—“The new drama called the Mudrarakshasa, the work of the poet Bishakhadatta, son of Prithu the holder of the title Maharaja, grandson of the chieftain Vatesvaradatta, has to be staged

by you to-day.” Really, very great joy arises in me too acting before an assembly capable of appreciating merits of poems. (Do you ask) why?—The sowings of even a fool thrive if done in a good soil. The growth of paddy in clusters (Or—the power of paddy to form the stalk) does not depend upon the skill of the sower.

नान्दन्ते इति—‘नान्द्राः’ प्रागुक्तश्लोकद्वयात्मिकायाः मङ्गलक्रियाया ‘अन्ते स्व-
धारः’ इति नाम्ना ख्यातः नटानां नेता आह—‘अतिप्रसङ्गेन’ बहुभाषणेन ‘अलं’ कार्य-
नास्ति । संचेपतः कार्यं प्रसुक्ता प्रकृतमनुसरामि इत्यर्थः । तदेव कार्यं माह ‘परिषदा’
समागतेन सामाजिकवर्गेण इति आज्ञापितः अस्मि यथा—‘सामन्तस्य’ करद्राजस्य
‘वटेश्वरदत्तस्य’ यः पौत्रः’ किञ्च ‘महाराजपद’ महाराजोपाधिं यो ‘भजते तस्य ‘पृथोः’
‘पृथुनामकस्य सामन्तभूपत्यस्य यः सुतुः’ पुत्रः तस्य कवेः विशाखदत्तस्य कृतिः’ रचना
‘अभिनव’ नूतनम् अनभिनीतपूर्वम् इत्यर्थः ‘मुद्राराक्षसं’ नाटकं नाटयितव्यम्
अभिनेतव्यम् । ‘यत्सत्यं’ नूनं ‘काव्यस्य विशेषम्’ उत्कर्षं’ या वेत्ति’ तथाविधार्थां
परिषदि’ सामाजिकसंसदि ‘प्रयुञ्जानस्य प्रयोक्ष्यमाणस्य ‘जम अपि सुमहान् परितोषः
प्रादुर्भवति’ । एकतः परिषदः आज्ञा अन्यतश्च ममापि सन्तोषः अहो व्यतिकरः । कृतः
परितोष इति चेत् शृणु—अन्वयः ॥—वालिशस्यापि कृषिः सत्चेवपतिता (सती)
चोयते । शालेः स्वस्वकारिता वस्तुः गुणं न अपेक्षते । व्याख्या—‘वालिशस्यापि’ अन-
भिज्ञस्यापि अनिपुणस्यापि कर्षकस्य ‘कृषिः’ कर्षणकर्म लक्षणया बीजं ‘सत्चेवपतिता’
उदारे चित्रे प्रयुक्ता सती ‘चोयते’ वर्द्धते सुफलं ददाति (कर्मकर्तारि प्रयोगः)
दृष्टान्तेन द्रढयति—‘शालेः’ धान्यविशेषस्य ‘स्वस्वकारिता’ निर्विडम्बनं ‘वपत्तः’ वपन-
कक्षुः ‘गुण’ दक्षतां ‘न अपेक्षते’ न अनुरुध्यते । परिषदिद्यं न हि क्षेममात्रं भवति, किन्तु
काव्यविशेषवित्तया सत्चेवतुल्यमेव । काव्यमिदं मे शालिरिव । यद्यप्यहमत्र प्रयुञ्जानः
वालिश इव कश्चित् वपत्ता तथापि फलं प्रति नास्ति सन्देहः । प्रयोगपटुताविरहः प-
सत्चेवपतितायाः शालेः स्वस्वग्रहणमिव सत्परिपतप्रदर्शितस्य सत्काव्यस्य अस्य
‘अचयगमनं’ सम्पत्स्यते इति भावः । इदमभिमुखीकरणं परिषदः ।

CHARCHA

1. नायन्ति etc.—नन्दने नन्दः rejoicing ; भावे घञ् । Or नन्दन्ति अस्मिन् नन्दः stage ; अधिकरणे घञ् । नन्दस्य इयं नान्दी a benediction. “तस्येदम्” इत्यण् । “देवहिजन्वपादीनामाशोर्वादपरावथा । नन्दन्ति देवता यस्या-त्तस्मान्नान्दी प्रकीर्तिता ।” The object of the नान्दी is to secure a happy termination of the acting, “तथाप्यवसं कर्त्तव्या नान्दी विघ्नोप-शान्तये” । The two verses preceding, constitute the नान्दी here—an अष्टपदा नान्दी, each verse having four padas in it. स्वं कथावस्तु धारयतीति स्वधारः the leading actor, “कर्मण्यण” इत्यण् ।

2. अतिप्रसङ्गिन—प्रसङ्गनमिति प्र + सञ्च + घञ् भावे प्रसङ्गः continua- tion. अतिशयितः, प्रसङ्गः अतिप्रसङ्गः, प्रादितत्—long dwelling on a subject. तेन । अलं शब्द योगे श्या ; or better करणे श्या, करण of the verb नान्ति understood. See Tika. For प्रसङ्ग in the sense of continuity we may refer to “कथाप्रसङ्गेन जनैः”—Kir I and to प्रसक्त meaning ‘continued’ in “तस्यायमन्तर्जलसोधभाजः प्रसक्तसङ्गीतमृदङ्गघोषः” ।

3. आश्रापितः—आ + श्रा + णिच् + क्त कर्मणि । The root श्रप् gives अश्रपित, श्रप्त् ; so विश्रपितः, विश्रप्त्, etc. अनुक्तकर्त्ता is परिषदा ।

4. परिषदा—परि समन्तात् सीदन्ति अस्याम् इति परि + सद + क्तिप् अधिकरणे परिषत् meeting-hall; by transference of epithets—assembly तथा ।

5. सामन्त etc.—The poet’s grant father was a सामन्त, his father had the title महाराज । This extols the poet as of high lineage—कविप्रथमा । Note, his father was not a महाराज but only महाराजपदभाक् in which पदभाक् implies that the title महाराज was a personal distinction conferred on the poet’s father by the paramcunt power then rulling over India.

6. मुद्राराक्षसम्—मुद्रा is seal, stamp, signet. राक्षस was the prime-minister of नन्द । The name here may be derived like अभिज्ञानशकुन्तलम् (which see). Thus—मुद्राग्रहोतः राक्षसः मुद्राराक्षसः—राक्षस entrapped by means of the singet-ring ; by transference of epithets (लक्षणा) this is applied to the काव्य or नाटक that details with the story ; and काव्य or नाटक being neuter we

have मुद्राराक्षसम् in the neuter ; cf. Julius Cæsar, King Lear, The Merchant of Venice etc. as applied to the respective books of those names. Or again मुद्रा च राक्षसश्च मुद्राराक्षसम्, neuter singular by “सर्वो हन्द्दो विभाषा एकवहवति” and “स नपुंसकम्” । Next लक्षणा or उपचार as before. The second derivation is preferable (see our Sakuntala).

7. यत्सत्यम्—a compound अव्यय meaning—certainly, indeed, really etc.

8. काव्यविशेषवेदिन्याम्—वि + शिष + घञ् भावे विशेषः excellence, merit. काव्यस्य विशेषः । तं वेत्ति इति णिनिः । This is परिषत्प्रशंसा and as it implies that the काव्य, he is going to stage, has superior merits it is काव्यप्रशंसा also.

9. प्रयुञ्जानस्य—प्र + युज् + शानच् कर्त्तरि । “प्रोपास्यां युजिरयश्चपात्रेषु” इति आत्मनेपदम् । Qual मनः ।

10. बालिशस्य—बालिश idiot. This is mere humility (विनयोक्ति) ।

11. सत्क्षेत्र etc.—The सत् here implies परिषत्प्रशंसा ।

12. कृषेः—Tillage ; by लक्षणा sowings.

13. सत्सुकरिता—सत्सु stump, also cluster. सत्सुं करोतिइति सत्सु + क् + इन् कर्त्तरि सत्सुकरिः । तस्य भावः । The word is restricted to refers to ब्रीहि by the Varttika “ब्रीहिवत्सुशोरिति वक्तव्यम्” । शालि is a kind of ब्रीहि (paddy.)

14. Metre—The metre is variously called श्लोक, पद्यावत्त &c. श्लोके षष्ठं गुरु श्रितं सर्वत्र लघु पञ्चमम् । द्विचतुःपादयोर्द्धं स्वं सद्यमं दीर्घं मन्वयोः ॥

4. तद्यावदिदानीं गृहं गत्वा गृह्णीषीमाह्वय गृहजनेन सह सञ्जीतकमनुतिष्ठामि । (परिक्रम्य अवलोक्य च) इमे नो गृहाः । तद्यावत् प्रविशामि । (नाट्येन प्रविश्य अवलोक्य च] अये तत् किमिदमस्मद्गृहेषु महोत्सव इव दृश्यते । स्वस्वकर्म्मणि अधिकतरमभियुक्तः परिजनः । तथाहि—
वहति जलमियं पिनाष्टि गन्धानियमियमुद्रप्रथते सूजा विचित्राः ।
मुसलमिदमियश्च पातकाले सुहरनुयाति कलेन बुद्धुतेन ॥ ४ ॥

So having gone home and summoned my wife, let me commence music with the house-hold attendants. (Going round and observing) This is my house; here, I enter. (Acting entry and observation.) How so! what is this! it seems as if there is a big festival in our house. The attendants are more busily engaged in their respective duties. Thus—this one is carrying water, another is pounding spices; that one is weaving speckled wreaths; yonder is one always accompanying with a sweet hum that pestle at the time of its descent.

यावदिति । यतः आम्नागीरवात् आत्मपरितीषाच्च नाटयितव्यमेव 'तत्' तन्वात्
 "इदानीम्" अधुना 'गृह' गत्वा गृहस्थीं पत्नीम् 'आह्वय गृहजननेन' परिजनवर्गेण
 "सह सङ्गीतकं यावत् अनुतिष्ठामि" तौर्व्यधिकमेव तनोमि, गीतवाद्यादिकमेव
 प्रवर्तयामि इत्यर्थः । [यावद्योगे लट्] ('परिक्रम्य' रङ्गमन्त्रं 'परितो गत्वा'
 गृहयमनमभिनीय इत्यर्थः "अवलोक्य च" 'इमे नः अस्माक' 'गृहाः दृश्यन्ते' "तद्
 ज्ञावत् प्रविशामि" ('नाट्येन प्रविश्य' प्रवेशनाटयित्वा 'अवलोक्य च' आह) 'अये'
 आश्रय्यंम् । तत्' इति वाक्यालङ्कारे "इदं किम् अपरं पश्यामि ?—'अद्यदृष्टेषु' मङ्गलानि
 'मङ्गान् उत्सवः इव दृश्यन्ते' यतः 'परिजनः' कर्मकरवर्गः 'स्वस्वकर्मणि' निजकार्ये
 अधिकतरे' यथा तथा 'अभियुक्तः' निविष्टः । तदेव दर्शयति—'तथाह'ि
 अभिनिवेशाधिक्यादेव—इयं जलं' वहति, इयं गन्वान् पिनाष्टि, इयं विचित्राः स्रजः
 उदयथति, इयञ्च इदं सुसलं पातकाले सुहः कलेन दृक्तेन अनुयाति । व्याख्या—
 'इयम्' एका जलं' वहति; 'पानीयमानयति, 'इयम्' अपरा 'गन्वान् पिनाष्टि'
 अधिवासद्रव्याणि चूर्णयति, 'इयम्' अन्या 'विचित्राः' नैकवर्णाः स्रजः' मालिकाः
 'उदयथति' उदयथनाति रचयति 'इयञ्च' इतरापि इदं सुसलम्' दृक्' 'पातकाले'
 स्रजस्रजले' पतनसमये 'सुहः' वारंवारं 'कलेन' मधुरास्फुटेन 'दृक्तेन' इ'शब्दीशारङ्गेन
 सह 'अनुयाति' । सुसलं' पातयति दृ'शब्दस्य समकालमेव करोति इत्यर्थः । पुष्पिताया
 इतम् । "अयुजि नयुगरेफतौ यकारौ युजि च नजौ जरगाश्च पुष्पिताया" इति लक्षणात् ।

CHAROHA

1. यावत्—अवधारणे अन्यथ ।
 2. गृह्णीषीम्—गृह्णस्य आसीति गृह् + इति मत्वर्थे गृह्णीषी wife ; etc.
 3. गृह्जनेच—जन has जातो एकवचनम् । गृह्जस्यः जनः गृह्जजनः, शाकपाथिवादि । तेन । सहशब्दयोगे श्या ।
 4. सङ्गीतकम्—“सम् + गै + क्त भावे सङ्गीतम् music. तदेव इति स्वार्थे कन्
 5. गृहाः—“गृह् गृहाः पुंभूत्वि” direct that गृह् in the neuter may be singular, but in the masculine it is always plural.
 6. स्वस्वकर्मणि—स्व is मिज, आत्मोय । वीसायां द्विवचनम् । स्वं स्वं कर्म स्वस्वकर्म,—(?) अस्मिन् । We offer the above analysis of the compound with some hesitation, because we make it a ततपुरुष of three words which is opposed to the general rule “सुप सुपा” । A ततपुरुष of more than two words is allowed in special cases only. But no other way of expounding the compound seems available. The case is not one of वृत्तिहार ; nor again is समासवद्भाव available in duplications through वीसा । Or proceed thus—स्वकर्म । स्वस्व स्वकर्म । Each one's special duties allotted. अस्मिं ७मी ।
 7. अभियुक्तः—अभि + युज् + क्त कर्त्तरि attentive.
 8. गन्धान्—aromatic herbs etc. “गन्धा गन्धके आमोदे क्षिप्रि सम्बन्ध- गर्वयोः । स एव द्रवावचनी बहुलं पुंसि च्छृतः ॥” इति विश्वः । Hence गन्ध = गन्धद्धानि । तान् । obj of पिनष्टि (पिष रुधादि + लटति) ॥
 9. उदग्रघते—उद् + गृह् + लट्ते । This is irregular, because the root गृह् in not enunciated by Panini. उदग्रघाति seems to be the correct form.
 10. त्रिचवराः—चित्र speckled, also wonderous विशेषण चित्ताः ।
 11. अनुयाति—उपसर्गवशान् अपि सकर्म कत्वम् ।
 12. हुङ्गनेन—हुम् is a monotonous sound uttered when working the pestle. हुम् + क्त + क्त भावे हुङ्गुतम् । तेन । सहाद्ये द्वतीया ।
5. भवतु कुटुम्बिनौमाह्वय पृच्छामि (निपथ्याभिसुख-
मवलोक्य) ।

गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य ।

मद्भवन्नौतिविद्ये कार्याचार्यं द्रुतमुपेहि ॥ ५ ॥

Well, I will call my wife and ask her. (Looking towards the tiring room) — Come quick, O the talented, the store-house of expedients, the provider of the group of three which is the very source (Or—for the sake) of existence, the adviser at undertakings, the very science of Polity of my house.

भवत्विति । 'भवत्' आस्तां विमर्शः 'कुटुम्बिनी' भार्याम् 'आद्य पृच्छामि' मैव तस्य कथयिष्यति । (नेपथ्यस्य) वैवरचनास्थानस्य 'अभिसुख' यथा तथा 'अवलोक' आह । अन्वयः—हे गुणवति, उपायनिलये, स्थितिहेतोः त्रिवर्गस्य साधिके, कार्याचार्यं, मद्भवन्नौतिविद्ये, द्रुतम् उपेहि । वाख्या—'हे गुणवति' दयादक्षिणादिभूषिते, हे उपायानां गृहकर्मपाटवादीनां 'निलये' निवासभूते हे 'स्थितेः' गृहस्थाश्रमस्थितेः यो 'हेतुः' निमित्तं तस्य 'त्रिवर्गस्य' धर्मार्थकामात्मकस्य 'साधिके' निर्वाहयिष्ये, हे 'कार्यस्य' कर्मण्यस्य 'आचार्यं' उपदेष्टुं अतएव हे 'मद्भवन्नस्य' मद्गृहस्य 'नौतिविद्ये' नद्यशास्त्रस्वरूपे मतपत्रि 'द्रुतमुपेहि' भ्रूति आगच्छ । नौतिरपि सन्त्यादिभिर्गुणवती, सामादिभिरुपायनिलया, वृद्धादेः त्रिवर्गस्य साधिका कार्याचार्या च । एतेन नाटकेऽस्मिन् नौतिविद्यायाः विलासः सुतरां प्रकटीभविष्यति इति सूच्यते । आचार्यवचनम् । "यस्याः पादे प्रथमे द्वादशमातासुषा वतोर्योऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥" इति लक्षणात् ।

CHARCHA

1. भवत्—An idiomatic expression when dropping a subject. It is often treated as an अवयव ।

2. कुटुम्बिनीम्—कुटुम्बसि अस्याः कुटुम्बिनी । ताम् । Refers to the wife.

3. नेपथ्य &c.—नेपथ्य means वैव also वैवरचनास्थान । Here the latter. "नेपथ्यम् प्रसाधने सङ्गृहीतं नेपथ्यं" इति शब्दः ।

4. गुणवति—Not the double sense. When applied to नीति-विद्या the गुणस are six in number, namely, सन्धि, विग्रह, धान, आसन द्वैध, आश्रय ।

5. उपायनिश्चये—उपाय applied to नीतिविद्या is expedient. These are four in number, viz, सामन्, दान, भेद, दण्ड । उपायाः निलीयन्ते अस्याम् इति उपाय + नि + ली + अच्, अधिकरणे स्त्रियाम् उपायनिलया । Thus derived the word is not necessarily masculine. Usually चञ्चल, अचल and अजल words are masculine in the भाववाच्य, but in other cases they are often treated as वाचालिङ्ग ।

6. स्थितिहेतोः—स्थिति is preservation ; स्थितेः हेतुः । तस्य । Qual. विवर्गस्य । Or स्थितिरेव हेतुः स्थितिहेतुः । तस्यात् । हेतौ प्रथो । It is हेतु of the क्रिया in साधिके ।

7. त्रिवर्गस्य—त्रिवर्ग is a संज्ञा of the three धर्म, अर्थ, काम ; also of three इन्द्रि, स्थान, चय । It has the latter sense when taken in connection with नीतिविद्या । त्रयाणां वर्गः त्रिवर्गः तस्य ।

8. कायाचार्या—आ + चर + श्यत् कर्मणि स्त्रियाम्, आचार्या Instructress by the Varttika 'आचार्यादणलक्ष' । The feminine of आचार्य is आचार्या or आचार्यानी । The former means स्वयमुपदेष्ट्री, and the latter the wife of आचार्य and its न is dental and not cerebral. कार्यगणनाचार्या &c. सर्वत्र सम्बुद्धिः ।

9. उपेहि—उप + आ + इ + लीट् हि । Hence we have उप + आ + इहि = उप + एहि = उपेहि by पररूप by the rule "ओमाडोष" ।

10. Remark—For गुण, उपाय and त्रिवर्ग cf.—Sisupala Canto II, Sl. 26. Kirat I, and Manu VII.

6. (प्रविश्य) नटी—अज्ज, इअस्सि । अप्पाणिओएण अज्जो अस्सुगेह्हेट्ठु (आर्य्य, इयमस्सि । आञ्जानियोगेन माम् पार्थः अनुगृह्णातु) ।

(Entering) Nati—Here I am, Noble Sir. Let Noble Sir favour me with his command for work.

सूत्र—आर्य्ये तिष्ठतु तावदाज्ञानियोगः । कथय किमद्य भवत्या तत्रभवतां ब्राह्मणानाम् उपनिमन्त्रणेन कुटुम्बकम् अनुगृहीतम्, अभिमता वा भवनम् अतिथयः सम्प्राप्ताः, यत् एष पाकविशेषारम्भः ।

Sutra—Noble lady, let command for work stay. Tell me if this house-hold has been favoured by thee to-day by the invitation of worthy Brahamans, or if esteemed guests have reached the house that there is this special preparation for the cooking.

नटी—अज्ज, आमन्तिटा मए भअवन्त वड्डणा [आर्य्ये, आमन्त्रिता मया भगवन्तो ब्राह्मणाः] ।

Nati—Noble Sir, mighty Brahamanas have been invited by me.

सूत्र—कथय कस्मिन्निमित्ते ?

Sutra—Tell me for what reason.

नटी—उवरज्जदि किल भअव' चन्दोत्ति [उपरज्जते किल भगवान् चन्द्र इति] ।

Nati—For that reason that the mighty moon will be eclipsed.

सूत्र—आर्य्ये, क एवमाह ।

Sutra—Noble lady who says so ?

नटी—एव' खु नअरवासी जणो मन्तेदि [एव' खुलु नगर-वासी जनो मन्थयते] ।

Nati—So do people living in the city say.

प्रविश्येति—'नटी' सूत्रधारपत्नी 'प्रविश्य' रङ्गमञ्चमागत्य प्राह हे 'आर्य्य' पूज्य इयमस्मि' एषा अहं प्राप्ता । 'आर्य्यः' मान्यो भवान् 'नाम् आश्रया' आदेशिन यो 'नियोगः' कर्मसु प्रेरणम् तेन 'अनुगृह्णातु' । सूत्रधारः प्राह—'आर्य्ये आशानियोगः तावत्' तत्कालं 'तिष्ठतु' आस्तां, तत्कथा यातु इत्यर्थः । 'कथय अद्य भवत्या तव भवतां पूज्यनां' ब्राह्मणानाम् उपनिमन्त्रणेन कुटुम्बकं पीथ्यवर्गः 'अनुगृह्णीतं किम्' ? 'अस्मिन्ता' आद्वारहा 'अतिथयः भवनं सम्प्राप्ताः वा' आगताः किम् ? 'यतः' यस्माद्धेतोः 'एष पाकविशेषस्य' विशिष्टस्य पाकस्य आरम्भः' दृश्यते । 'आरम्भं दृष्ट्वा मन्त्रे ब्राह्मणा निमन्त्रिताः अतिथयो वा प्राधाः ब्रूहि कतमदेतयोः । नटी प्राह—हे आर्य्य मया भगवन्तो ब्राह्मणाः निमन्त्रिताः । कस्मात् ? ततः नटी प्राह 'भगवान् चन्द्रः उपरज्यते किल' राहुग्रस्ती भविष्यति खलु 'इति' हेतोः निमन्त्रिताः । यहथेषु ब्राह्मणभोजनं भूतये भवति इति भावः ।

CHARCHA

1. आर्य्य—अर्थ्यते इति ऋ + ष्यत् कर्मणि आर्य्यः noble. Addressed to the husband here. आर्य्यपुत्र is the more common form of address. The deviation is because of the etiquette of the नाट्यशास्त्रा which requires that नटी and सूत्रधार should address each other as आर्य्य । Cf.—"विप्रामात्याचार्य्या नटीसूत्रभृतौ सिधः"—Dasarupa. सूत्रभृत् is सूत्रधार ।

2. आशानियोगः—नि + युज् भावे नियोगः employment. Now see व्याख्या । Nom. to तिष्ठतु ।

3. तदभवताम्—This is equivalent to तेषां भवताम् and implies respect, तेषाम् is changed into तद्व with the addition of वच् by the rule "इतरपथोपि दृश्यन्ते" ; Thus स भवान् = तद्व भवान् । तं भवताम् = तद्व भवताम् । तेन भवता = तद्व भवता etc. Here the two words are not necessarily compounded. If compounded, say तै भवताः तद्व भवताः, सुपसुपा or कर्त्तव्या । तेषाम् । Qual. ब्राह्मणानाम् ।

4. कुट्टम्बकम्—कुट्टम्बानां समूहः इति कुट्टम्ब + कन् etc.
5. पाकविशेष &c.—वि + शिष + घञ् भावे विशेषः specially, excellence, etc. पाकस्य विशेषः पाकविशेषः = विशिष्टः पाकः । तस्य आरम्भः ।
6. कश्चिन् निमित्ते—See under कस्य हतेः, sl. 1. Ante.
7. उपरज्यते—उप + रज्ज् + लट् ते कर्मणि ; lit. is being tinted. The moon becomes a dull red—becomes tinted—just before an eclipse. Hence an eclipse is called उपरागम् । "उपरागस्तु पुंसि सात् राहुयासेऽकंचन्द्रयोः" इति विश्वः quoted in अमरटोका ।
8. आह—वृ + लट् तिप् स्थाने षल् । Sometimes it is used in a past sense also (= उवाच) but then the word is an अन्वय ।

7. सूत्र—आर्य्ये कृतत्रयमोऽस्मि चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे ।
तत् प्रवर्त्यतां भगवतो ब्राह्मणान् उद्दिश्य पाकः चन्द्रोपरागं
प्रति तु केनापि विप्रलब्धासि । पश्या—

क्रूरग्रहः स केतुश्चन्द्रमसम्पूर्णमण्डलमिदानीम् ।

अभिभवितुमिच्छति वलात्—॥ ७ ॥

Sutra—Noble lady, I have toiled through the science of Astronomy with its sixty four branches : so let cooking be done for the mighty Brahmanas, but as to the eclipse of the moon, you have been misled by some one. Mark—That wicked planet Ketu is now trying forcibly to overcome the not-yet-full-orbed moon—

(इत्यर्हात्ते) नेपथ्ये—आः क एष मयि स्थिति—

(When half uttered) In the dressing room,—Ha ! who is it that I living.—

सूत्र—रक्षत्येनं तु बुधयोगः ॥ ७ ॥

Sutra—But conjunction with Mercury saves him.

आर्ये इति हे 'आर्ये' मान्त्वे 'चतुःषष्टिः अङ्गानि' यस्य तादृशे दुःखसाध्ये
 'ज्योतिःशास्त्रे कृतश्रमः अस्मि' श्रमः कृतः स च श्रमो नै सफलः । तत् समामि अत्र
 वक्तव्यमस्ति 'तत्' तस्मात् ब्रवीमि 'भगवतो ब्राह्मणान् उद्दिश्य पाकः प्रवर्त्यतां' (कथतां
 तस्य मया न निषिध्यते । 'चन्द्रोपराग प्रतित्' चन्द्रगृहणविषये पुनः 'केनापि विप्र-
 लब्धा' प्रतारिता 'अस्ति' । चन्द्रगृहणमद्य नैव भविष्यति । कुत एव ब्रवीमि इति
 चेत् 'पश्य'—अन्वयः ॥ स क्रूरगृहः केतुः इदानीम् असम्पूर्णमण्डलं चन्द्रं वलात्
 अभिभवितुम् इच्छति । व्याख्या—'स क्रूरगृहः' असौ प्रसिद्धः पापगृहः 'केतुः'
 [राहुगणस इव केतुयासोऽपि सम्भवति । टृष्टिराजस्तु उभयोरिकद्वेहोद्भवत्वात् अभेदा-
 ध्ववसानेन राहुरेव अत्र केतुशब्देन व्यपदिष्टः इति मन्यते] 'इदानीम् अद्य
 'असम्पूर्णमण्डलम्' असमयकालं 'चन्द्रम्' अपूर्णचन्द्रमित्यर्थः 'वलात्' साहसेन 'अभि-
 भवितुं' कवलीकृत्, 'म्' इच्छति' यतने न तु अभिभवति अभिभविष्यति वा, इच्छामात्र-
 मस्ति नातः परं किञ्चित् । पूर्णस्यैव याससम्भवात्. अद्य तु अपूर्ण इति साहसमेव । अत्र
 श्रोत्रभिः 'स केतुः' इत्यस्य 'सकेतुः' इति समस्वरूपेण ग्रहणमपि सम्भवति, अर्थस्तु तदा
 भिद्यते यथा—अन्वयः † क्रूरगृहः सकेतुः सन् इदानीम् असम्पूर्णमण्डलं चन्द्रं
 वलात् अभिभवितुमिच्छति । व्याख्या—'क्रूरः' घोरः 'गृहः' आगृहः चन्द्रगुप्तपरा-
 भवाध्यवसायः यस्य स राक्षसः 'केतुना' मलयकेतुना 'सह' तदन्वितः सन् इत्यर्थः
 'इदानीम्' अधुना 'असम्पूर्णम्' अवशोक्तं 'मण्डलं' कृतं प्रकृतमण्डलं येन तं 'चन्द्रं'
 चन्द्रगुप्तं वलात् महता स्त्रीच्छ्वलेन जातो यो दर्पः तस्मात् 'अभिभवितुमिच्छति' ।
 (एतमर्थमवलम्ब्य कश्चित् 'नेपथ्ये' वेधरचनाभूमौ 'अर्द्धोक्तं' एव सूत्रधारवचने
 सकोपसाह) 'आः क एष मयि स्थिते' मामनादृत्य चन्द्रगुप्तमभिसंवितुमिच्छति ?
 मयि रक्षितरि विरमत्तु दुर्व्यसनात् जान्मः । ततः सूत्रधारः समापयति 'बुधेन'
 बुधग्रहेण यो 'योगः' एकराशिस्थितिः, स 'तु' स पुनः 'हन' चन्द्रं 'रक्षति'
 यासात् दायते । पक्षे—'बुधस्य' नयत्रस्य विदुषः चाणक्यस्य यो 'योगः' सामानुपाय-
 प्रयोगः स 'तु' स पुनः 'रक्षति' चन्द्रगुप्तं दायते । द्वितीयेन अर्थेन काश्यायस्तु
 उपचित्तं भवति । इतमार्था । लक्ष्यसुक्तम् ।

CHARCHA

1. चतुःषष्ट्यङ्गं—The वाचस्पत्य quotes गर्ग for twenty-four ऋक्स and forty उपारङ्गs of Astronomy—astrology. Here the distinction between angas and upangas is ignored and all are treated as ऋक्स । usually ज्योतिष is विश्वाम्-गणित, होरा and फलित ।

2. प्रवर्त्तयताम्—प्र + वृत् + णिच् + लोट् ताम् कर्मणि । कामचारानुष्ठायाम् लोट् ।

3. चन्द्रोपरागम्—उपराग eclipse (see ante, Para 6) चन्द्रस्य उपरागः etc. 'प्रति' इति कर्म प्रवचनीययोगे द्वितीया ।

4. विप्रलब्धा—वि + प्र + लभ + क्त कर्मणि । Mis-informed.

5. क्रूरग्रहः—गृह्णाति रवितेजांसि इति गृह् + षच् कर्त्तरि गृहः planet. Now कर्मधा—(see व्याख्या) । Also ग्रह + अच् भावे persistence. Now बहुव्रीहि (see व्याख्या) । In the latter case the epithet refers to the minister राक्षस (see व्याख्या) ।

6. स केतुः—Uncompounded, स is प्रसिद्धार्थं and केतु is the lower half of the body of राक्ष (The latter was cut down into two by विष्णु at the time when असुरत was being distributed to the gods after the churning of the ocean). In the second explanation, the words are compounded, giving the बहुव्रीहि compound सकेतुः (= केतुना स्रष्टुः) । केतु now is a contraction for मलयकेतु (Comp. भीम for भीमसेन) । And सकेतुः is a विशेषण of क्रूरग्रहः which refers to राक्षस । We may however even in this case leave the two words uncompounded and explain—स भवतां पूर्वपरिचितः केतुः मलयकेतुः etc. क्रूरग्रहः now qualifies केतुः । We have given above the mythological account of केतुः । Astronomically राक्ष is the ascending node and केतु the descending node of the moon's orbit. Eclipses take place at both nodes. Those in the one being राक्षयास while those in the other are केतुयास ।

7. चन्द्रमसम्पूर्णमण्डलम्—दृष्टि splits up चन्द्रमसं पूर्णमण्डलम् । This however contradicts the last line of the verse (see under बुधयोगः below).

8. वसानम्—See व्याख्या । In the first interpretation it is an अव्यय । In the second say बहुव्रीहिपदसंग्रह इति व्यप्लोपे प्रथोः । Note

that बलमाश्रित्य, relying upon strength, suits the first interpretation also.

9. बुधयोगः—बुध, Mercury is very close to sun and has his orbit much closer than that of the earth. Hence, as seen from the earth, it is always close to the sun, being only a few degrees from it even when most remote. The moon having बुधयोग is thus also close to the sun. Hence the time is near अमावस्या । Consequently the moon is bound to be अमन्युर्णमण्डल । Hence the contradiction in दृष्ट । This also explains why we prefer our reading to Telang's चन्द्रमस पूर्णमण्डलम् ।

8. नटी—अज्ज, को उण एसो धरणीगोअरो भविअ चन्द्रं गहाभिजोआटो रक्खिदुं इच्छति [आर्थ्यं कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं प्रहाभियोगात् रक्षितुम् इच्छति] ।

Nati—Noble Sir, who is that, having the earth for his quarters, ventures to guard the moon from planetary aggression ?

सूत्र—आर्थ्ये, यत्सत्त्वं मयापि नोपलक्षितः । भवतु भूयो-
ऽभियुक्तः स्वरव्यक्तमुपलक्ष्यै (क्रूरग्रहः इत्यादि पुनस्तदेव
पठति) ।

Sutra—Noble lady, really he was not noticed by me too. However attempting again, I shall obtain the identification of his voice (repeats the verse क्रूरग्रहः etc.).

(नैपथ्ये)—आः क एष मयि स्थिते चन्द्रशुभमभिभवितु-
मिच्छति ।

(In the dressing room)—Ha ! who is it that, I living, dares to overcome Chandragupta ?

सूत्र—(आकण्ठे) आर्य्य, ज्ञातम्—

कौटिल्यः—(इत्यर्द्धोक्ते नटी भयं नाटयति)

Sutra—Listening, Ha ! found. Kautilya—(when half uttered Nati acts fright).

सूत्र—कुटिलमतिः स एष येन

क्रोधाग्नौ प्रसभमदाहि नन्दवंशः ।

चन्द्रस्य ग्रहणमिति श्रुतेः सनाम्नो

सौर्येन्दोर्हि षट्प्रभियोग इत्यवेति ॥ ८ ॥

तदित आवां गच्छावः (इति निष्क्रान्तौ) ।

प्रस्तावना ।

Sutra—Kautilya it is, who, on hearing of the ग्रहण (suppression) of चन्द्र, understands enemy-attack upon the moon—like Maurya who has a similar name—Kautilya, at heart in-sincere, by whom the race of Nanda was promptly consumed in the fire of his wrath. So let us be off from here (They depart).

Here ends the Prelude.

आर्य्य कः इति । नेपथ्योक्तं प्रति नटी प्राह 'हे आर्य्य' भवान् ब्रवीति आकाशे बुधयोगश्चन्द्रमद्यरक्षतीति, 'एष पुनः कः धरणी गोचरः' देशो यस्य तादृशो 'भूत्वा' नेपथ्यस्थित एव इत्यर्थः 'चन्द्र' ग्रहस्य अभियोगात् पीडनात् 'रक्षितुमिच्छति' ? सूत्रधार प्राह 'आर्य्ये यत्सत्यम्' तत्क्षत एव भवत्या इव 'मयापि न उपलक्षितः' न निरूपितः क एष इति । 'भवतु' यातु तत् 'भूयः' पुनरपि 'अभियुक्तः' व्यापृतः सन् क्रूरग्रह इत्यादि वदन् 'स्वरस्य' कण्ठध्वनेः व्यक्तम् 'अभिव्यञ्जनं' निष्पद्यमित्यर्थः 'उपलपस्यो' प्राप्स्यामि ज्ञास्यामि कस्यां कण्ठ इति भावः । एवम् अभिमन्वाय ('तदेव क्रूरग्रह इत्यादि पुनः पठति') । तच्छ्रुत्वा सोऽपि 'नेपथ्ये' स्थितः पुरुषः पुनराह सकीपम् 'आः नयि स्थिते कः एष' सूत्रं 'चन्द्रगुपम् अभिभवितुमिच्छति' सद्यः समुन्मूलयान्त्वनेन । ('आकण्ठे' श्रुत्वा) सूत्रधारः प्राह 'आर्य्ये ज्ञातम्' स्वरव्यक्तिरपलब्धा । चन्द्रगुप्तस्य

अनाथः 'कौटिल्यः चाणक्यः ('अर्थोक्त') असमाप्ते एव वचसि 'नटी भयं नाटयति' अभिनयते) सूत्रधारी वदन्नेवासीत्—अन्वयः ॥ येन क्रोधाघ्नौ नन्दवशः प्रसभमदाहि स एष कुटिलमतिः कौटिल्यः चन्द्रस्य गृहणम् इति श्रुतेः सनासः मौर्व्येन्दोः द्विषदभियोग इति अवैति । व्याख्या—'येन' ब्राह्मणेन 'क्रोधाघ्नौ' कोपवङ्गी 'नन्दवशः' राज्ञो ज्ञन्दस्य कुलं नव नन्दा इति यावत् 'प्रसभं' भटिति 'अदाहि' दण्डः चन्द्रगुप्तस्य राजा ज्ञतः 'स एषः' निपथ्यगती जनः 'कुटिलमतिः' क्रूराशयः 'कौटिल्यः' चाणक्यः 'चन्द्रस्य गृहणमिति श्रुतेः' अस्य श्रवणात् 'सनासः' तुल्याख्यस्य 'मौर्व्येन्दोः' इन्दुतुल्यस्य चन्द्रगुप्तस्य आत्मप्रतिष्ठापितस्य 'द्विषता' शत्रुणा 'अभियोगः' आक्रमणम् 'इति अवैति' एतत् मन्वते ततश्च कोपादेव भाषते । कष्टस्यात् यदि स आगत्य तथा मन्त्रयमाणौ नौ पश्येत् 'तत्' तस्मात् 'आनाम् इतः' अस्मात् स्थानात् 'गच्छावः' (इत्युभौ 'निष्क्रान्तौ' रङ्गनखादपगतौ) । एतन्मात्रं 'प्रसावना' कथासुखम् । ["खी कौ गस्त्रिदशयतिः प्रहर्षिषीयम्" इति प्रहर्षिषीयत्तम्] ।

CHARCHA

1. धरणीगोचरः—ग्रावश्चरन्ति अस्मिन् इति गो + चर + घ अधिकरणे संज्ञायाम् गोचरः lit. pasture land, but it is a संज्ञा of any site. Next वङ्गौहि (See व्याख्या) । Pred. to कः ।

2. गृह्णामियोगात्—अभि + युज् + घञ् भावे अभियोगः attack. गृह्णस्य (see ante para 7) अभियोगः । तस्मात् । इमी in connection with the वाचार्थे root in रचिदुम् ।

3. अभियुक्तः—अभि + युज् + क्त कर्त्तरि अभियुक्तः employed, attentive. This may mean either that he wants to employ himself in repeating the verse, or to be more attentive after the repetition.

4. स्वरवाक्तम्—वि + अच् + क्तिन् भावे वाक्तिः disclosure, identification, etc. स्वरस्य वाक्तिः etc. obj. of उपलप्स्यै (उप + आ + लभ लृट् स्यै) ।

5. आकण्य—आ सम्यक् कर्णेन गृहीत्वा इति आ + कर्ण + णिच् (नामधातु) + ल्यप् ।

6. कुटिलमतिः—चाणक्य was a hard-hearted politician, hence necessarily कुटिलमतिः । Illustrations of his कुटिलता may be seen

in the total destruction of the नन्द family, but pre-eminently in the assassination of the mountain-prince पर्वतक who had helped him in raising चन्द्रगुप्त to the throne of नन्द । See Intro.

7. प्रसभम्—The Puranas say नन्द with his eight sons was killed within seven days of the insult to Chanakya (see Introduction). Hence प्रसभम् quickly. Our poet, however, does not seem to believe this story of quick work. for we see that चाणक्य after having vowed the destruction of नन्द got hold of a friend, introduced him to नन्द's ministers and waited till his friend become intimate with राक्षस (see चञ्जाकं चङ्गाधायि मित्रम् etc. Act I Infra.). This could not have been done in such a short time as one week only.

7. A. अदाहि—दह + लुङ् त कर्मणि । was burnt. Nem. वेन । Agrees with सप्तकर्म—नन्दवंशः ।

8. नन्दवंशः—चाणक्य was insulted by नन्द and vowed his destruction in which he was successful (see Intro).

9. चन्द्रस्य गृहणम्—This is only for the sake of the metre ; the actual words used were चन्द्रमभिभवितुमिच्छति (see ante).

19. सृतेः—हृती प्रथी । (See under दाहभोतेः, sl. 2).

11. समानः—समानं नाम अस्य सानामा । तस्य । Qual. मीर्थेन्दोः । समान becomes स by the rule “ज्योतिर्जनपद—” । The moon is चन्द्र, and मीर्थं was चन्द्रगुप्त which is often contracted into चन्द्र ; hence the similarity in name.

12. मीर्थेन्दोः—सुरा, a Sudra woman, was, according to the पुराण, the second wife of नन्द । सुरायाः अपत्यं पुमान् इति सुरा + आ मीर्थः [by “कुर्वादिभ्यो षः” । कुर्वादि includes सुर (and therefore the feminine सुरा also)] i. e., चन्द्रगुप्त । मीर्थः इन्द्रिय मीर्थेन्दुः । तस्य, शब्दे षष्ठी or उभयप्राप्तौ कर्मणि षष्ठी (see next). दूषिटराज says चन्द्रगुप्त was a son of सर्वाद्यसिद्धि । This is not however our poet's story. The poet also seems to be inclined not to treat सुरा as wife of नन्द (see Intro.).

13. द्विषदभियोगः—द्विषता अभियोगः or द्विषतः अभियोगः । Before

compounding, we had द्विषन् मोर्षेन्दुम् अभियुङ्क्ते । On going to attach a क्त we see that there is उभयप्राप्ति here. So we attach दतोया to कर्ता and षष्ठो to कर्म । Thus द्विषता अभियोगः । द्विषतः अभियोगः is also allowable by the Varttika "शब्दे विभाषा" । शेषषष्ठो is of course available in all cases. इति योगे २मा ।

14. प्रस्तावना—प्र+स्तु+णिच्+युच् भावे स्त्रियां प्रस्तावना prelude. The साहित्यदर्पण thus defines प्रस्तावना—“नटी विदूषको वापि पारिपाशिक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ विद्वैर्वाक्यैः स्वकार्याभ्यैः प्रस्तुताच्चेपिभिर्मथः । आसुखं तत्तू विशेयं नाम्ना प्रस्तावनापि सा ॥” The प्रस्तावना here is a कथोदघात type in which the actor enters taking up the words of the सूत्रधार । Thus—“स्वतिष्ठत्तसम् वाक्यमथं वा यत्र सूत्रणः । गृहीत्वा प्रविश्येत् पादं कथोदातो द्विषेव सः ॥”—Dasarupa. Here सूत्रणः—सूत्रधारस्य ।

15. अवेति—अव+इ+लट्+ति । Knows. Nom. कौटिल्यः ।

9. (ततः प्रविशति मुक्तां शिखां परामृशन् चाणक्यः)

चाणक्यः—कथय क एष मयि स्थिते चन्द्रगुप्तमभिभवितु-
मिच्छति ।

आस्त्रादितद्विरदशोणितशोणशोभां

सन्ध्यारुणामिव कलां शशलाम्बनस्य ।

जृम्भाविदारितमुखस्यमुखात् स्फुरन्तीं

को हस्तुं मिच्छति हरेः परिभूय दंष्ट्राम् ॥ ९ ॥

(Now Chanakya enters feeling the loose tuft of hair on his crsst).

Chanakya—Tell me, who is, it that, I living, dares to overcome Chandragupta ? Who dares defiantly to extract from the mouth of the lion whose jaws have been opened by a yawn the fiery tooth which is red in appearance from the elephant's blood just tasted and is thus shining like the lunar digit reddened at dusk ?

ततः प्रविशति इति । 'ततः' तदनन्तरं 'सुक्ताम्' असंयतां 'शिखां' चूड़ां शिरःस्थं केशरन्ध्रातमिति यावत् 'परास्पर्शन्' करेण स्पृशन् 'चाणकाः प्रविशति' ब्रूते च 'नयि स्थिते स्थित नामनादृत्य ["षष्ठी चानादरे" इति चकारात् अनादरे सप्तमी] 'क एष चन्द्रगुप्तमभिभविषुमिच्छति कथय' तस्य नाशाय पुनः प्रतिज्ञाम् आरोहामि । अन्वयः ॥ कः जृम्भाविदारितसुखस्य हरेः सुखात् आस्वादित-हिरदशोणितशोणशोभां शशलाच्छनस्य सन्ध्यारूपां कलाम् इव स्फुरन्तीं दृष्ट्वा परिभूय ह्वत्' मिच्छति । व्याख्या—'कः' एष 'जृम्भया' आन्तिजनितचेष्टाविशेषेण 'विदारित' व्यात्तं 'सुख' यस्य तस्य 'हरेः' किं हस्य 'सुखात् आस्वादितं' यत् 'हिरदशोणितं गजरक्तं' तेन 'शोणा' अरूपा 'शोभा' यस्याः तादृशीम् अतएव 'शशलाच्छनस्य' चन्द्रस्य 'सन्ध्याया' अरूपां कलामिव स्फुरन्तीम् अवभासमानां 'दृष्ट्वा' दशनं 'परिभूय' अवसत्य 'ह्वत्'म् उन्मूलयितुम् 'इच्छति' कथय इतिपूर्वेण अन्वयः । गजघातनात् आन्तेन हिरया जृम्भितम् । एतदवसरे दन्तोत्पाटनचेष्टा निश्चितं प्राश्नाशिनी । एव' नन्दगर्जं विनाशय चाणकाकेशरी किञ्चिद्विद्य यान्तो जृम्भते, न हि स नृतः, अत्रान्तरे क एष अस्य दंष्ट्रास्वरूपं चन्द्रगुप्तम् उन्मूलयितुमिच्छति ? अहो साहसम् ! इति भावः । [वसन्त-तिलकं वृत्तम् : "अथै' वसन्ततिलकं तमजा जगौ गः" इति लक्षणात्] ।

CHAROHA

N. B.—The Scene lay in चाणका's house at Kusumapura.

1. सुक्तां शिखां परास्पर्शन्—प्राक् प्रतिज्ञावसरे सुक्ता शिखा । तीर्णायाम् अपि प्रतिज्ञायाम् चन्द्रगुप्तलक्ष्मीः अद्यापि स्थैर्यं न आसादिता इति न पुनर्बद्धा । cf. "आकङ्क्षाद्दक्षीणस्फुरणविषमितायाङ्गुलीसुकचूड़ां लीकप्रत्यक्षसुयां सकलरिपुक्लृष्टि-ददोर्वां प्रतिज्ञाम्" etc., Act III. sl. 27. परास्पर्शन् = touching. This shows readiness for another vow. It was a habit a kind of another instinct, with चाणका to unloosen the tuft when uttering a vow. On the present occasion, the सूत्रधार's words prompted him to take another vow, and instinctively the hand flew to the tuft though the tuft was hanging loose already. cf. "शिवं मौक्तं, बद्धमपि पुनरथं धावति करः" etc. Act III. sl. 29.

2. Remark—After this, some read पश्य आस्वादितहिरद etc. ;

S. R.—Mudra—4.

But taking पश्य with the verse following, we get पश्य क इच्छति which seems incongruous. We have therefore omitted पश्य ।

2. आखादित etc.—हो रदो दनो, असा हिरदः । Now see व्याख्या । हिरद draws attention to the formidable tusks and implies great effort in killing the elephant ; next follows a full meal of blood ; hence the जृम्भा । Qual दंष्ट्रम् ।

4. सन्ध्यारुषाम्—The lunar digit is seen at dusk at the beginning of the bright fortnight. Hence the कला will grow which implies further accession to चन्द्रगुप्त's power.

5. जृम्भाविदारित etc.—For analysis see व्याख्या । The lion only yawns, and is not dead yet, so beware. Qual. हरः ।

6. सुखात्—From the very jaws ! Look at the impudence..

7. हरः—Of the lion himself, not of an ordinary dog or of a mean jackal.

8. परिभूय—Used intransitively. परिभवानुक्त्वभाषार' क्त्वा । The implication is of course हरि' परिभूय दृष्टो हर्त्तुमिच्छति, though this is not said directly.

9. Remark—"चाणक्य is हरि" implies wakefulness चाणक्य and also power to punish. चन्द्रगुप्त is चाणक्य's tooth, because, owing to delegated power it is through him that चाणक्य bites. दुष्टिराज's remarks here are worth-quoting—"को नाम इति (? क एष) राक्षसस्य साहसिकत्व-दुःखसाध्यसाधकत्वाद्यो गुणाः सूचिताः । हरः दंष्ट्रमिति मौढ्यश्रियो दुरुद्धरत्वं सूचितम् । आखादितेति आचरकृतनन्दवधरीयः अद्यापि न शान्त इति सूचितम् । सन्ध्यारुषचन्द्रकलादृष्टान्तेन मौढ्यश्रियोः अभिनवा वाङ्मन्यः विश्वाभिनया इति च सूचितम् । जृम्भाविदारितमुखस्य इति स्वस्य आस्त्रम् अथथे अतिजायया ध्वनिता । स्फुरन्तीमिति समग्राङ्गतया लज्जयाः वैरिदुःसाधत्वमुक्तम् । एषं जायतोऽपि मम पीरुषं परिभूय अथश्राय मौढ्यलक्ष्मीं हर्तुम् इत्यहो अतिशूरः दृष्टनीतिपारदृष्ट्या स्वामिकार्थेषुयः राक्षसः अवश्या संग्राह्यः इति चाणक्योत्सुक्याः मानरूपा बीजस्य आरम्भावस्था अर्थतः सूचिता । चन्द्रगुप्तलक्ष्मीस्थैर्योपलक्षकस्य राक्षससंरुद्धरूपकार्योद्य हेतुः अनुक्त्वदेवः चाणक्योतिप्रथीमो बीजम् ।"

10. अपिच—

नन्दकुलकालभुजगीं कोपानलवहुलनीलधूमलताम् ।

अद्यापि बद्धमानां वधः को नच्छति शिखां मे ॥ १० ॥

Moreover who is it that deserves death and does not even now like the tuft of hair on my crest being tied back—the tuft which is like the deep black line of smoke of my fiery wrath, like a cobra to the family of the Nandas ?

अन्वयः ॥ वधः कः नन्दकुलकालभुजगीं कोपानलवहुलधूमलतां मे शिखाम् अद्यापि बद्धमानां न इच्छति । व्याख्या—‘वधाद्यैः ‘को’ जनः ‘नन्दकुलस्य’ सन्वन्वै ‘कालभुजगीं’ कृष्णसर्पौमिव ‘अनलः’ इव यो मे ‘कोपः’ तस्य ‘वहुलनीलाम्’ अतिकृष्णां ‘धूमलताम्’ इव ‘मे शिखाम्’ अद्यापि’ नन्दवंशध्वंसेऽपि ‘बद्धमानां’ संयम्यमानां ‘न इच्छति’ ? को जनः मां भूयोऽपि मुक्तया शिखया प्रतिज्ञारूढं कृत्वा आत्मविनाशं प्रार्थयते ? एष तं हन्ति इति भावः । अत्र दृष्टिराजः “मलयकेतुनिग्रहं विना शिखां न वधामि इति पदस्य निष्कृष्टीऽर्थः” इति । इवमायां ; उक्तं लक्षणम् ।

CHARCHA

1. नन्दकुल etc.—कालभुजगी = कृष्णसर्पौ । नित्यसमास । जातौ ङीष् । By transference of epithets this means like कालभुजगी । नन्दकुलस्य कालभुजगीम् etc. Qual. शिखाम् ।

2. कोपानल etc.—वहुल = excessive. बहुलं नीला, सुप. सुपा । बहुल-नीलाधूमलता = like बहुलनीलधूमलता as before. कोपानलस्य बहुलनील-धूमलताम् etc. Qual. शिखाम् । mark the destructive nature of the शिखा ।

3. अद्यापि—The attempt at invasion by मलयकेतु shows that नौयैरलक्षौ is not yet स्थिरा, hence the necessity of leaving the शिखा untied. Otherwise I would have tied it back.

4. वधः—वधमर्हति इति वध + य । मलयकेतु is वधः because of this attempt at invasion.

5. Remark—Here दृष्टि remarks “नैव्यकीटिक्यगुणेन कालभुजगी-धूमलतात्वेन निरूपयन्” । In other words, he makes a रूपक by identifying शिखा with कालभुजगी and धूम । But it grates the ear to have in one breath an identification, at first with a कालभुजगी

and again with घृम, and lastly to have it taken in its own character as a शिखा (वद्धमाना requires that शिखा should be taken as शिखा and not as कालभुजग or घृम) । उपमा, however, as explained in the व्याख्या is quite legitimate because the common attribute differ with कालभुजग and घृम । Of course दृग्निष्ठ makes the common attributes the same (see देख्यकौटिल्य etc.), but it will be advantageous to say that the शिखा resembles कालभुजगो owing to its deadly effects on the नन्दs । (see Intro).

11. अपिच—

उल्लङ्घयन्ममसमुज्ज्वलतः प्रतापं
कोपस्य नन्दकुलकाननघुमकेतोः ।

सद्यः परात्मपरिमाणविवेकसूदः

कः शालभेन विधिना लभतां विनाशम् ॥ ११ ॥

शार्ङ्गरव, शार्ङ्गरव ।

Besides, who slow to gauge the strength of self and adversary, is forthwith to suffer destruction after the fashion of a moth, crossing the flame of my wrath—the fire unto the forest of the family of Nanda—that is about to blaze (Or blazing) the brighter ? Sarangarva, Sarangarva.

उल्लङ्घयन् इति । अन्वयः ॥ परात्मपरिमाणविवेकसूदः कः मम समुज्ज्वलतः नन्द-कुलकाननघुमकेतोः कोपस्य प्रतापं शालभेन विधिना उल्लङ्घयन् सद्यः विनाशं लभताम् ? व्याख्या—'परस्य' प्रतिपक्षस्य 'आत्मनः' स्वस्य च यत् 'परिमाणं माता मामघी सामर्थ्य'-मिति यावत् तस्य 'विवेके' विविच्य यद्वशे 'सूदः' असमर्थः 'कः मम समुज्ज्वलतः' दोष्य-मानस्य 'नन्दकुलम्' एव यत् 'काननं' वनं तस्य सम्बन्धे 'घुमकेतुः' अर्थिरव यः 'कोपः' तस्य 'प्रतापं' शिखातुल्यं प्रभावं 'शालभेन विधिना' पतङ्गरीत्या पतङ्ग इव इत्यर्थः 'उल्लङ्घयन्' उल्लङ्घयिष्यन् [वक्तृमानसामीप्ये' लट्] 'सद्यः' सद्यदि 'विनाशं लभतां' मरणं भजताम् [विधौ लोट] । वसन्ततिशयं वृत्तम् । लक्षणात् उक्तम् ।

CHARCHE

1. उल्लङ्घयन्—ससुञ्चलन precedes उल्लङ्घन । Hence with वर्तमान in ससुञ्चलतः we should have भविष्यत् in उल्लङ्घयन् making it उल्लङ्घयिष्यन् । For कोप, this means, setting at naught. For धूमकेतु, it means, leaping over.

2. ससुञ्चलतः—For कोप this means rising ; for धूमकेतु it is kindling.

3. प्रतापम्—For कोप this = brunt ; for धूमकेतु it = heat, flame.

4. नन्दकुल etc.—धूमकेतुरिव कोपः is preferable to धूमकेतुरूपः कोपः, because the aggressor is not identified with शलभ । कः शालभेन विधिना observes a distinction between शलभ and the person referred to by कः ।

5. परात्म etc.—For analysis see आख्या । Qual. कः । None but a सद् can thus behave with me.

6. शालभेन विधिना—The aggressor's methods are like those of a शलभ, the aggressor is not identified with शलभ ; hence we have rejected टुण्डि's रूपक in नन्दकुलकाननधूमकेतोः ।

7. लभताम्—The speaker wishes the destruction of the aggressor, and over and above that, vaunts of his power to realise the wish. Hence there is here not a mere आशीः as in Magha's "तव दुरासदबोधविभावसौ शलभतां लभतामसुहृद्गणः", but also the pronouncement of a doom. It is a विधि । Hence विधौ लोट् । Nom. कः ।

8. शाङ्गेरव—This is the name of a disciple. The repetition implies impatience (संभ्रम), because चाणक्यः soliloquises standing and he notices no seat provided for him. This shows the temper of the speaker.

12. (प्रविश्या) शिष्यः—उपाध्याय, आन्नापय ।

Pupil (entering)—preceptor, command me.

चाणक्यः—वस, उपविष्टुमिच्छामि ।

*Chanakya—*I mean to sit down, my boy.

शिष्यः—उपाध्याय, ननु इयं सन्निहितवेत्तासना एव द्वार-
प्रकोष्ठशाला । तदस्यामुपवेष्टुमर्हति उपाध्यायः ।

Pupil—Well preceptor, the shed at the entrance of the gate yard has indeed the cane-seat arranged therein ; so therein it behoves the preceptor to sit down.

प्रविश्य इति । आगते शिष्ये चाणक्यः किञ्चिदिव कोपेनाह 'वत्स' किं न पश्यसि स्थित एवाहम् तत् 'उपवेष्टुम् इच्छामि' आसनं कल्पय । विस्मितः शिष्य आह 'ननु उपाध्याय' आचार्य्यं किमेव' ब्रवीषि 'द्वारप्रकोष्ठे' द्वाराङ्गने या 'शाला' कुटी सा 'सन्निहितं' समीपस्थं 'वेत्तासनं' यस्यां तथाविधा 'एव भवदर्थे कल्पितासना एव पुरो दृश्यते न हि विस्मृता स्या त्वदीया आसनसज्जा 'तत् अस्यां' शालायां वेत्तासने 'उपाध्यायः' उपवेष्टुमर्हति' ।

CMARCHA

1. उपाध्याय—उपेत्य अधीते अस्मात् इति उप + अधि + इङ् + वञ् अपादाने सञ्ज्ञायाम् Professor, Preceptor etc. Case of address.

2. वत्स etc.—This is a mild rebuke to the pupil. I have been standing long without a seat being offered by you !

3. ननु—The pupil is a little piqued because of the undeserved rebuke, and answers with some warmth. ननु implies आक्षेप (censure) "नन्वाक्षेपे परिप्रश्ने प्रत्युक्ताववधारणे" इति हेमः ।

4. सन्निहित etc.—सम + नि + धा + क्त कर्मणि सन्निहित placed near, at hand. वेत्तनिर्भितम् आसनं वेत्तासनम् । Next वद्—, see व्याख्या । चाणक्य had not noticed this through pre-occupation.

13. चाणक्यः—वत्सः कार्य्याभियोग एव अस्मान् व्याकुल्यति, न पुतः उपाध्यायसदृशः शिष्यजने दुःशीलता । (नाट्येन उपविश्य आत्मगतम्) कथं प्रकाशतां गतः अयमर्थः पौरिषु, यथा किल नन्दकुलविनाशजनितरोषो राक्षसः पितृ-

वधामर्षितेन सकलनन्दराजपरिपणनप्रोत्साहितेन पर्वतक-
पुत्रेण मलयकेतुना सह संघाय तदुपगृहीतेन च महता बलेच्छ-
वलेन परिवृतो वृषलमभियोक्तमुदग्रत इति ? (विचिन्त्य)
अथवा येन मया सर्वलोकप्रकाशं नन्दवंशवधं प्रतिज्ञाय
निस्तोर्णा दुस्तरा प्रतिज्ञासरित् सोऽहम् इदानीं प्रकाशीभवन्त-
मपि एनमर्थं न समर्थः किं प्रशमयितुम् ?

Chanakya—My child, it is only application to work that distracts me and not the inborn perverseness of preceptors towards disciples. (*Acting sitting—to himself*) What! has this matter got currency among the citizen that Rakshasa, with his ire excited by the destruction of the family of Nanda having entered into a compact with Malayaketu, son of Pavrataka, who is angered by the murder of his father and is incited with the offer of the entire kingdom of Nanda, is about to war upon Vrishala being backed by a vast force of *Mlechhas* called by Malayaketu ? (*Reflecting*) But am I not able now this matter though going (*gone*) out—I by whom has been successfully crossed the hardly crossable stream of vow after the destruction of the family of Nanda was vowed publicly before the whole world ?

वत्स इति । हे 'वत्स' व्याकुलत्वात् मया आसनं न दृष्टम्, अकारणम् उपास्योऽसि ।
'कार्याणां' यः 'अभियोगः' युगपदुपस्थितिः—यद्वा 'कार्येषु' यः अभियोगः एकाग्रता—
स 'एव अस्मान्' मां 'व्याकुलयति' व्याकुलं करोति 'न पुनः उपाध्यायानाम्' आचा-
र्याणां 'सहभूः' सहजा स्वाभाविकौ इत्यर्थः या 'शिष्यजने' छात्रं प्रति 'दुःशीलता'
दृष्टं तत्रा व्याकुलयति । कार्यं प्रचिन्तया व्याकुलोऽहम् न च त्वयि दुःशीलः, तत् तिरस्कृती
मा शोचीः । ('नास्ति न उपविश्य' उपवेशनमभिनीय 'आत्मगतम्' अन्तर्युतं यथा
तथ आह) 'कथम्' आश्चर्यम् । 'अयमर्थः' एष वृत्तान्तः—'यथा किल' यत् खलु

नन्दकुलस्य विनाशेन जनितः रोषः यद्य तादृशः 'राक्षसः' तन्नामा नन्दाभात्यः 'पितृ-
वधेन' हेतुना 'अनर्ष' तेन कोपितेन 'सकलनन्दराजास्य' यत् 'परिपणन' शुक्लाने न
अवस्थापनं तेन 'प्रोत्साहितेन प्रेरितेन राज्ञः 'पर्व'तकस्य पुत्रेण मलयकीतुना सह
संघाय' मिलित्वा 'तेन' मलयकीतुना 'उपगृहीतेन' सम्भृतेन 'महता' विपुलैः स्त्री-
वलीनं यवनसैन्येन 'परिहृतश्च' समेत एव 'द्वषलं' शूद्रं चन्द्रगुप्तम् 'अभियोक्तुम्' आक्र-
मितुम् 'उद्यतः' उद्युक्तः 'इति' अयमर्थः—पौरिषु' नगरवासिषु 'प्रकाशतां गतः' प्रचारं
प्राप्तः किम् ? (प्राप्ता विपत्, किमत्र कार्यम् इति 'विचिच्य' ध्यात्वा) 'अथवा'
अलं चिन्तया, प्रकाशं गत एव चेत् किं मे तेन ? 'येन मया सर्वेषु' न केवलं पौरिषु
'प्रकाशं' प्रकटं यथा तथा 'नन्दवशं' वधं प्रतिज्ञाय दुस्तरां दुरतिक्रमा 'प्रतिज्ञारूपा सरित्
नदी' 'निस्तीर्णा' अतिक्रान्ता 'स' तथाविधः तौण्डुःखप्रतिज्ञः 'अहं' प्रकाशीभवन्तमपि
प्रचारं गच्छन्तमपि 'एनमर्थं' राक्षसाक्रमणरूपं 'प्रशमयितुं' निराकतुं, 'न समर्थः'
नशक्तः 'किं' शक्त एव । तद्भवतु प्रकाशं का चिन्ता इति भावः । एतेन उपस्थिते
विग्रहे राक्षसस्य पराजयं सूचयति चाणक्यः ।

CHARCHA

1. कार्यभियोगः—अभि + युज् + षञ् भावे अभियोगः attention, pres-
sure. Now see व्याख्या । Remembering that अभि implies अभि-
सुखा, the latter sense yields the meaning युगपदुपस्थिति as in the
व्याख्या । Some read अभिनियोग but throughout the book we
have अभियोग which is therefore preferred.

2. व्याकुलयति - वि + आ + कुल + अच् कर्त्तरि व्याकुलः । व्याकुलं करोति
इति व्याकुल + णिच् + लट् तिप ।

3. उपाध्यायसहभूः—सह युगुपत् भवति इति सह + भू + क्तिप् कर्त्तरि सहभूः
born simultaneously with. उपाध्यायानां सहभूः etc. Qual. दुःशीलता !
This implies that preceptors are as a rule very hard towards
their people.

4. नन्दकुल etc. - For analysis (समाच) see व्याख्या । The story of
the destruction of the नन्द's will be found in the Introduction.

5. पितृवध etc.—नर्ष' मर्षः भावे षञ् forbearance. न मर्षः अनर्षः

anger. अमर्षः सञ्जातः अस्य इति अमर्षितः । Or अमर्षेण योजित इति अमर्ष + षिच् + क्त कर्मणि अमर्षितः । पित्रवधेन अमर्षितः । His father पर्वतक was caused to be assassinated by चाणक्य । See Intro.

6. सकलनन्द etc.—For analysis see व्याख्या । परि + पण वायवहारे (to trade) + ल्युट् भावे परिपणनम् staking. परिपणायन is an optional form by the rule “आयादय आर्षधातुके वा” । The whole kingdom was offered in exchange for the service मलयकेतु, will have to render. There is emphasis on सकल । The whole, because, with the death of सर्वायसिद्धि, Nanda’s line had become extinct and there was no real heir to the throne (see Intro.). The price offered was too tempting to resist.

7. पर्वतकपुत्रेण—पर्वतक was a mountain-prince somewhere near the northern border of India, as is seen from the fact that कुसुमपुर was about a week’s journey to the south from the capital of पर्वतक । cf.—“योजनशतं समधिकम्”, “युष्माकमुत्तरस्या दिशो दक्षिणो दिशं प्रस्थितानाम्” etc. Act. IV.

8. तदुपगृह्णीते—उपगृह्णीत signifies that the force was not मलयकेतु’s standing army but brought together by him for the present purpose.

9. म्लेच्छवलेन—म्लेच्छन्ति इति म्लेच्छ + अच् कर्त्तरि म्लेच्छाः those who speak an unintelligible tongue. म्लेच्छानां वलं म्लेच्छवलम् । तेन । Some read म्लेच्छराजवलेन । म्लेच्छानां राजानः म्लेच्छराजाः । तेषां वलेन etc. म्लेच्छ was a general name for all people who spoke a different tongue from the Aryans. In time it came to be applied also to those who differed in manners and customs. In the present war the Mlechhas speak Sanskrit, observe Hindu rites and ceremonies and are in almost all respects undistinguishable from the Hindus. We shall see later that these princes came from the borders of India.

10. वृषलम्—वृषल is a शूद्र । चन्द्रगुप्त was a शूद्र by birth. Hence he was so called by चाणक्य । Some of the कौष’s read

इषलो गृह्णने शूद्रे चन्द्रगुप्ते च राजनि” making इषल a proper name of चन्द्रगुप्त । Our poet differs. Cf.—“तत् स्थाने खलु अस्य इषलोद्यः चन्द्रगुप्तः”—Act III.

11. सर्वलोकप्रकाशम्—For analysis see व्याख्या । The force is—My vow was in presence of the whole world (सर्वलोक), yet I got through it successfully. The present matter has spread in this city only (पौरिषु) । This is a much smaller matter. The fact is चाणक्य thought, no one knew of the coming invasion. But what he then heard from the सूत्रधार led him to think otherwise and suspect that the news had already spread among the citizens. However, he did not care.

12. निस्तोर्णा दुस्तरा—निर् or निस्तृ + क्त कर्मणि । दुर् or दुस् + तृ + खर् कर्मणि । स does not become ष because it is पदान्त, the rule being “अपदान्तस्य सूडेन्वः” । दूष्कर, निष्कृत्य etc. fall under a special rule—“इद्ददृष्यस्य चाप्रत्ययस्य”—when कवर्ग or पवर्ग follows.

13. प्रकाशोभवन्तम्—Better say प्रकाशीभूतम्, because a few lines above we have प्रकाशं गतः अयमर्थः and प्रकाशं गच्छन् etc.

14. कुतः ? यस्य मम—

श्यामीकृत्यानेन्दूनरियुवतिदिशां सन्ततैः शोकधूमैः
 कामं मन्त्रिद्रुमेभ्यो नयपवनहृतं मोहभस्म प्रकौर्य्य ।
 दग्धा सन्तपौरिष्विजगणरहितान् नन्द्वंशप्ररोहान्
 दाह्याभावान्न खे दाञ्ज्वलन इव वने शाम्यति क्रोधवर्हिः ॥२२

Whence (is this assurance) ? (Is that what you ask of me ? Mark then)—The fire of my wrath, like fire in a forest, after having blackened the moons of the faces of the quarters in the shape of the damsels of my enemies with the soot of grief that was ceaseless, having liberally scattered over the trees of ministers the ash of delusion carried by the wind of

my polity, and after having burnt down the reed of Nanda and its sprouts that were deserted by the startled birds of the citizens, now goes out not through exhaustion but from lack of further materials to burn,

कृतः इति । 'कृतः' एव' ब्रवीमि इति चेत् शृणु—अन्वयः ॥ यस्य (? पश्य) मम क्रोधवह्निः' अरियुवतिदिशम् आननेन्दून् सन्ततैः शोकधूमैः श्यामीकृत्य मन्त्रिद्रुमेभ्यः नय-पवनहृतं मोहभस्म कामं प्रकीर्य, सभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान् दग्ध्वा बने ज्वलन इव दाह्याभावात् श्वास्यति न खेदात् । व्याख्या—'यस्य' (? पश्य) 'मम क्रोधवह्निः' कोपानलः 'अरीणां' शत्रूणां' नन्दानां युवतयः एव 'दिशः' दिग्-विभागाः तासाम् 'आननरूपान्' इन्दून् चन्द्रान् 'सन्ततैः' अविच्छिन्नैः शोकरूपैः 'धूमैः श्यामीकृत्य' मलिनोक्त्य सततरुदिनेन रिपुवनितानां मुखानि मलिनयित्वा इत्यर्थः 'मन्त्रि-रूपेभ्यो द्रुमेभ्यः' वृक्षेभ्यः 'नयरूपेण नीतिरूपेण 'पवनेन हत' चालितं मोहरूपम्' अज्ञानरूपं भस्म कामं' यद्येच्छं यथा तथा 'प्रकीर्य' प्रक्षिप्य स्वनीतिवैभवेन नन्दा-मत्यान् मोहयित्वा इत्यर्थः 'संभ्रान्ताः सन्तस्ताः भीता इति यावत् ये 'पौराः' पुरवासिनः ते एव ये 'द्विजगणाः पक्षिसमूहाः तैः रहितान्' परित्यक्तान् 'नन्दरूपो वंशः' वेषः तान् 'प्ररोहान्' अङ्कुरांश्च 'दग्ध्वा' भस्मीकृत्य 'वने ज्वलन इव' अग्निरिव दाहानल इव 'दाह्या-भावात्' दग्धस्य अपरस्य अप्राप्ता [हेतौ पञ्चमौ] 'श्वास्यति' निर्वाति 'न खेदात्' न हि अमात् श्वास्यति [शमः देवादिकात् लट्तिप्] । कोपाग्निमे सम्प्रति दाह्यापेक्षी वर्त्तते, तदेतु मलयकेतुः, वार्ता प्रचरतु पौरिषु, अरयन्तु भूयो ज्वलितस्य कोपानलस्य इन्धनं भविष्यति इति भावः । स्रग्धरावृत्तम् । लक्ष्यमुक्तम् ।

CHARCHA

N. B.—This verse is in justification of the assurance expressed in the prose preceding. My wrath is equal to all emergencies, disaffected citizens notwithstanding. The fear of destroying the Nandas just achieved is cited as proof.

1. यस्य—On this Telang justly observes—"यस्य मम seems to have nothing answering to it in the preceding sentence

inconsequence of the intervening कृतः, and nothing in the following sentence in consequence of the intervening Stanza 12, which is not syntactically co-ordinate with Stanza 11." The difficulty may be removed if we read पश्य for यस्य ।

2. आननेन्दुन्—अननानि इन्दवः इव—कर्म्मधा—by the rule “उपमितं व्याघ्रादभिः सामान्याप्रयोगे” । तान् । The scene lay in a forest in a moonlit night. Obj. of श्यामौक्य (अश्यामान् श्यामान् कृत्वा इति अभूत-तद्भावे च्चिः) ।

3. अरियुवति etc. — For analysis see व्याख्या । The females are identified with the quarters and each quarter is assigned a moon to itself !

4. सन्ततैः—सम् + तत = सन्तत or सतत by ‘समी वा ततद्धितयोः’ ।

5. मन्दिद्रुमेभ्यः—See Tika. In a forest fire, trees that are not dried up are not burnt altogether, but only tinged and blackened, unless the fire is a very big one. Here the counsellors were not killed ; they are represented as so many big trees darkened by the soot and standing with the ash settled on them. अपादाने ष्मी ।

6. नयपवन etc.—Analysis in व्याख्या । The story as it is in the Puranas does not make much mention of नय, but of certain magic rites which killed Nanda with his sons (see Intro.). It is a fact that when a big fire is burning there is a stiff breeze attending it. चाणक्य’s policy is the breeze here.

7. मोहभङ्ग—चाणक्य’s policy bewildered the ministers of नन्द । It imparted मोह to them. This मोह is identified with भङ्ग । Obj. of प्रकीर्त्ये (प्र + कृ ल्यप्) ।

8. सम्भ्रान्त etc.—Analysis in व्याख्या । Birds roosting at night are frightened and leave their roost when there is a forest fire. When नन्द was in distress some of the citizens deserted him, and these are here represented as the startled birds.

9. नन्दवश etc. — Here the temptation is great to say नन्दवशम् प्ररोहान् । But then नन्द himself escapes. प्ररोहान् दग्ध्वा न तु वशमपि (उत्तरपदार्थप्रधानस्तत्पुरुषः) । For this reason, we have taken it as a

इव in the वाखा। The epithet shows that the fire was only in a small clump of reeds consisting of one bamboo and eight-shoots about it. Hence the fire itself is small consequently all big trees in the forest escape with only a dusting with ashes.

10. ज्वलन इव—The resemblance is not in burning only but in quickly dying out also.

15. अपि च—

शोचन्तोऽवनतैर्नराधिपभयाद् धिक्शब्दगर्भैर्मुखै-

र्भामग्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।

ते पश्यन्ति तथैव सम्प्रति जना नन्दं मया सान्धयं

सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ १२ ॥

Furthermore—Those people who, pitying with faces having the cry of "Fie!" within but cast down through fear of the king, formerly saw me, helpless, dragged down from the front seat, now see Nanda with his successors cast down by me, in the very same way from the lion-seat (throne) like a lordly tusker by a lion from the top of a hill.

अपि च इति । अन्वयः ॥ पुरा ये नराधिपभयात् अवनतैः धिक्शब्दगर्भैः मुखैः शोचन्तः अवशं माम् अग्रासनतः अवकृष्टं दृष्टवन्तः, सम्प्रति ते जनाः सिंहेन गजेन्द्रम् अद्रिशिखरादिव मया सान्धयं नन्दं सिंहासनात् तथैव पातितं पश्यन्ति । व्याख्या— 'पुरा' इतः पूर्वं 'ये' जनाः 'नराधिपभयात्' राजभयात् 'अवनतैः' व्यनमूः किन्तु 'धिक्' शब्दः गर्भैः' येषां तादृशैः 'मुखैः' शोचन्तः' मामनुकम्पमानाः इत्यर्थः 'अवशं' क्लृप्तं 'माम् अग्रासनतः' मुखग्रासनतः 'अवकृष्टम्' आकृष्य पातितं 'दृष्टवन्तः' दृष्ट्वा नतमुखेन धिगिति राजानं गहयन्तः तस्युः 'सम्प्रति' अद्य 'ते जनाः सिंहेन गजेन्द्रं' करिराजम् 'अद्रिशिखरादिव' शैलशृङ्गात् पातितमिव 'मया सपुत्रं' 'नन्दं' सिंहासनात् तथैव' यथा पुरा मां स इत्यर्थः 'पातितं पश्यन्ति' । दाह्याभावादित्यादि यन्मयोक्तं न हि तत्तुच्छ-विकतधनमात्रं किन्तु उक्तं सर्वं मया कृतम् आसूत्रं ये जना दृष्टवन्तः ते सन्ति मे

साक्षिणः इति भावः । शार्ङ्गलविक्रोडितं वृक्षम् । ["सूर्याश्चैर्धदि नः सजौ सततगाः
शार्ङ्गलविक्रोडितम्" इति लक्षणात्] ॥

CHARCHA

1. नराधिपभयात्—नराधिपात् ननुदात् भयम् प्रेतत् । तस्मात् । इती प्रमी ।
2. धिक्शब्दगर्भेः— धिक् इति शब्दः, कर्मधा—, (रूपकर्मधावा) — । सः गभ
येषाम् । गङ्गादीनाम् आकृतिगणत्वात् सप्तम्यन्तस्य परनिपातः । People dis-
approved of Nanda's action but could not openly protest,
because Nanda was a haughty prince and respecter of no
persons. Cf. "नन्दा नव हृदयरोगा इव भुवः" Verse 13 below,
"नन्दैर्वियुक्तमनपेक्षितराजवृत्तैः" Act III, Verse 18 etc. Qual. मुखैः
(which has करणे ३या) ।

3. अबल्लक्षम्—This does not agree with the इहल्लक्षया as
represented in the कथासरित्सागर, nor is it supported by the
Puranas (see Intro.).

4. सान्वयम्—अन्वय is here सन्तति children, not वंश (race).
With the latter meaning सर्वार्थसिद्धि becomes included among
the slain. "सन्ततिर्गोविजनकुवान्यभिजनान्वयौ । वंशोऽन्वयः सन्तानः" इत्यमरः
Qual. नन्दम् ।

5. सिंहासनात् पातितम्—Dethroned, i. e., made away with. It
should not be taken to mean as actually dragged down,
though तथैव seems to suggest it. Nandas were killed through
चाणक्या's agency by magic during the siege of कुसुमपुर which
followed (see Intro.)

16. सोऽहम् इदानीम् अवसितप्रतिज्ञाभरोऽपि वृषला-
पेक्षया शस्त्रं धारयामि । येन मया—

समुत्खाता नन्दा नव हृदयरोगा इव भुवः

क्षता मीर्थे लक्ष्मीः सरसि नलिनौव स्थिरपदा !

इयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा

फलं कोपप्रौढ्योर्द्वि घति च विभक्तं सुहृदि च ॥ १३ ॥

In these circumstances, I though with the trouble of vow ended, still handle the sword (the emblem of office) out of consideration for Vrishala ; 1, by whom—with an attentive mind, the proper two-fold yield of the two, pleasure and displeasure, has been equally divided between friend and foe—the nine Nandas, like cankers in the heart of the earth, have been uprooted and unto Maurya has Lakshmi been made firmly rooted like the lotus in a lake.

सोऽहम् इति । 'सः' तदानीं कृतप्रतिज्ञः 'इदानीम् अवसितः' समाप्तः 'प्रतिज्ञाभरः' व्रतपीडा यस्य तादृशः 'अपि' तीर्थप्रतिज्ञोऽपि 'अहं वषले' शूद्रे चन्द्रगुप्ते या 'अपेक्षा' आदरः तथा हेतुना 'शस्त्रम्' अधिकारचिह्नं खड्गं 'धारयामि' वहामि । मया आहृता मौर्व्यलक्ष्मीः स्थिरा भवतु इत्यपेक्षया नन्देषु हतेष्वपि तपोवनं न यामि इहस्थ एव राज्यरक्षां करोमि । तेन किमुपहतं चन्द्रगुप्तस्य इति चेत् प्रश्नः । अन्वयः ॥ सोऽहं शस्त्रं धारयामि येन मया भुवः हृदयरोगा इव नव नन्दाः समुत्खाताः, सरसि नलिनीव मौर्व्यलक्ष्मीः स्थिरपदा कृता—कोपप्रीत्योः द्वयोः सारं द्वितयं फलम् अभियुक्तेन मनसा द्विषति च सुहृदि च तुल्यं विभक्तम् । व्याख्या—'येन मया भुवः' पृथिव्याः तदस्थानां जनानाम् इत्यर्थः 'हृदयरोगा इव' अन्तर्गताः व्याधयः इव 'नव नन्दाः समुत्खाता' अवरुपिताः । किञ्च 'सरसि' कासारि 'नलिनी' पद्मिनी 'इव मौर्व्ये' चन्द्रगुप्ते 'लक्ष्मीः' नन्दराजलक्ष्मीः 'स्थिरपदा' अचला 'कृता' । तेन च कार्यद्वयेन 'कोपः' अपमानजनितः रोषः 'प्रीतिः' सेवाजनितः तीव्रः इति 'द्वयोः सारं' मुख्यम् उचितं वा 'द्वितयं' द्वावयव 'फलम्' [युगपदुद्भवात् एकमेव द्वावयवम् इत्यध्यवसानं] 'अभियुक्तेन मनसा' निविष्टेन चेतसा निपुणं निरूप्य इत्यर्थः 'द्विषति च रिपी नन्दे च 'सुहृदि च' मित्रे मौर्व्ये चतुल्यं विभक्तं' समं व्यवस्थापितम् [यद्वा—'तुल्यम्' इति अत्र युगपदर्थे व्यवहृतम्] सोऽहं शस्त्रं धारयामि इति पूर्वेषु अन्वयः । तदेवं शस्त्रे अभियुक्ते च मयि चेतसि भो मलयकेतो, साहसं मा कार्षीः इति भावः । [शिखरिणी वचनम् । "रसै रुद्रैश्चिह्न यमनसभला गः शिखरिणी" इति लक्षणात्] ।

CHARCHA

1. अवसित etc.—अव + सो + क्त कर्मणि ended. Now see ब्राह्म्या । भर is excess. By transference of epithets here is discomfort through excess. Telang reads भार for भर । The former means weight, अवसितः भारः, weight ended, seems unsuitable. Or say भार is trouble caused by weight by लक्षणा, and expound as with भर ।

2. वृषलापेक्षया etc.—दृष्टि takes शस्त्र as राजकाय्यं but cf.—विष्णुसुत उपानय खड्गम् । चाणक्यः - “शस्त्रमर्पयित्वा”—Act. VII. Bengali edition, Also “अगृह्योतशस्त्रेण”, शस्त्रग्रहणमन्तरेण” Act VII. These seem to imply that like the वेतव्यष्टि of the कञ्चुकिन् the sword was an emblem of office with the prime minister. हेतौ श्या ।

3. नन्दा नव—दृष्टि says these were nine brothers, sons of सर्वार्थसिद्धि । The Puranas have नन्द and his eight sons as the nine नन्द's. The poet takes the latter view (see Intro.).

4. हृदयरोगाः—हृदयस्य रोगः । हृद्रोगाः is an optional form by the rule “वा श्लोकव्यञ्ज रोगेषु” । The Nandas were unpopular as rulers hence disgusting like diseases. See para 15 above.

5. द्वितयम् - द्वौ अवयवौ अस्य इति द्वि + तयप् two-fold ; it refers to the effects of pleasure and displeasure, considered as one whole because simultaneously exhibited. Pleasure in friends (सुहृदि) and displeasure seen in foes (द्विषति) ।

17. अथवा अगृह्येते राक्षसे किमुत्खातं नन्दवंशस्य, किं वा स्थैर्यमुत्पादितं चन्द्रगुप्तलक्ष्मणाः । (विचिन्त्र) अहो राक्षसस्य नन्दवंशे निरतिशयो भक्तिगुणः । स खलु कस्मिंश्चिदपि जीवति नन्दान्वयावयवे वृषलस्य साचिन्ध्रं ग्राहयितुं न शक्यते । तदभियोगं प्रति निरुद्योगः शक्यः अवस्थापयितुमस्माभिः अनयैव बुद्ध्या तपोवनं गतोऽपि घातितस्तपस्वी नन्दवंशोयः सर्वार्थसिद्धिः । यावद्दसौ मलयकेतुमङ्गीकृत्य अस्मदु-

च्छेदाय विपुलतरं प्रयत्नम् उपदर्शयत्येव । (प्रत्यक्षवदाकाशे
लक्ष्म्यं बद्धा) साधु अमात्य राक्षस साधु ! साधु, श्रोत्रिय साधु !
साधु मन्त्रिवृहस्पते साधु !

Or Rakshasa being unescured, what is upset of the race of Nanda, or what is the permanency given to the Lakshmi of Chandragupta ? (Reflecting) Oh ! the unsurpassable devotion of Rakshasa to the race of Nanda ! Indeed any member whatsoever of the race of Nanda living, he cannot be induced to accept the ministership of Vrishala. So with the thought that we can make him sit indifferent towards an expedition, we got Sarvarthasiddhi killed though retired to the hermitage. But he (Rakshasa), embracing Malayaketu, is indeed making a mightier effort to extirpate us ! (Fixing his eye on the sky as on something visible) Bravo, minister Rakshasa, Bravo ! Bravo, Oh Brahmana Bravo ! Bravo, On Brihaspati-like counsellor, Bravo!

अथवा इति । ‘अथवा’ पञ्चानरे राक्षसे अगृहीते’ अवशीकृते सति [“यस्य च भावेन भावलक्षणम्” इति भावे ७मी] ‘नन्दवंशस्य किम् उत्खातम्’ उन्मूलितं न किञ्चिदपि [उद्पूर्वं कस्य खनघातोः कर्मणिक्तः] ; ‘चन्द्रगुप्तलक्ष्म्याः वा किं स्थैर्यं च अचाञ्चल्यम् ‘उत्पादितं’ जनितं न किमपि । यतमाने राक्षसे मन्थे नन्दा जीवन्ति एव, चन्द्रगुप्तार्थे च तस्मिन् अनभियुज्यमाने मन्थे अप्रतिष्ठिता एव चन्द्रगुप्तस्य लक्ष्मीः । तत् राक्षसं नियम्य चन्द्रगुप्तस्य साचिव्यं कारयामः । (‘विचिन्त्वा’) ‘अहो’ आश्चर्यं ‘राक्षसस्य नन्दवंशे निरतिशयो भक्तिरूपो गुणः । तेन गुणेन ‘स खलु’ निश्चितं ‘कस्मिंश्चिदपि नगख्येऽपि ‘नन्दान्वयस्य’ नन्दवंशस्य ‘अवयवे’ अंशे ‘जीवति’ सति ‘वृषलस्य साचिव्यम्’ अमात्यतां ‘ग्राहयितुं’ कारयितुं ‘न शक्यते’ । किन्तु ‘तदभियोगं प्रति’ चन्द्रगुप्तस्य आक्रमणसुद्दिश्य (यद्वा—‘तत्’ तस्मात् ‘अभियोगं प्रति’ आक्रमणसुद्दिश्य) ‘निरुद्योगः’ उद्यमहीनः ‘अवस्थापयितुम् आसयितुम् उद्यमहीनतां गमयितुमित्यर्थः ‘अस्मानिः शक्यः इति अनया एव वुद्ध्या’ एवमेव मत्वा राक्षसमुद्यमहीनं कर्तुं मित्यर्थः ‘नन्दवंशेभ्यः तपस्वी’

काकः 'सर्वार्थसिद्धिः' तपोवनं गतोऽपि नाशितः । तदा सर्वार्थसिद्धिरैक एक नन्दवंशीयो जीवति स्म । घातिते तस्मिन् कामवलम्बा यतित ? नूनं चन्द्रगुप्तस्य वशगौ भविष्यति इत्यासीन्मै मतिः । किन्तु 'यावत्' पदान्तरे 'असौ' राक्षसः 'मलयकेतुम् अङ्गीकृत्य' स्वीकृत्य 'अस्मदुच्छेदाय' अस्मानुन्मूलयितुं विपुलतरम्' अतिविपुलं प्रयत्नम् उद्योगम् उपदर्शयत्येव' आविष्कुरुते एव । ('प्रत्यचे' चक्षुर्गोचरे 'इव' वस्तुनि 'आकाशे लक्ष्यं वद्वा' दृष्टिं निधाय) 'साधु अमात्य राक्षस साधु' श्लाघ्यमेतत्तत्, 'साधु श्रोत्रिय' सुम्राज्ञाय 'साधु' शोभनमेतत्तत् 'साधु मन्त्रिदृष्टस्पते इदृष्ट्यतिकल्प मन्त्रिन् 'साधु' सदृशमेतत्तत् ।

CHARCHA

1. अगृह्णीते—Hence राक्षस' ग्रहण is the aim of चाक्षक्य । This is the object of the drama.

2. नन्दान्वयावयवे—अन्वय race, not son as in Sl. 12. सर्वार्थसिद्धि with reference to whom this line is spoken, was only a ज्ञाति and cannot be included by any means, if अन्वय means son.

3. स याहयितुं शक्नोते—तं याहयितुं शक्नोति was the original form in which याहयितुम् = याहयित्त्वेन बोधयितुम् । Hence उद्धार्यत्वात् "गतिवुद्धि —" इति अणिकत्तुः कर्मत्वम् etc.

4. तपस्वी सर्वार्थसिद्धिः—तपस्वी poor, not ascetic. 'तपस्वी तापसे चानुकम्प्यः' इति मेदिनी ; Here अनुकम्प्यः । दुष्टराज supposes सर्वार्थसिद्धि to be the father of नन्द । But our poet treats him as an insignificant member of Nanda's race ; cf.—"कस्मिंश्चिदपि जीवति नन्दान्वयावयवे" above.

5. यावत्—Implies पदान्तर (on the other hand). Thus one पद is—राक्षस stops if सर्वार्थसिद्धि is killed (चणका's पद) ; the पदान्तर is—राक्षस works the harder when सर्वार्थसिद्धि is killed (पदान्तर) । "युज्यते कात्स्न्येऽवधारणे" इत्युपक्रम्य "पदान्तरं च" इति मेदिनी ।

6. अस्मदुच्छेदाय—अस्माकम् उच्छेदः अस्मदुच्छेदः । तस्मै । तादर्थ्यात् चतुर्थी ।

7. श्रोत्रिय—छन्दस् is Veda. छन्दः अधीते इति छन्दस् + चन् by the rule "श्रोत्रियच्छन्दोऽधीते" which directs श्रोत्र to be substituted here for छन्दस् । श्रोत्रिय thus is a Brahmana versed in the Veda. सम्बुद्धिः ।

8. मन्त्रिबृहस्पते—बृहतां वाचां पतिः बृहस्पतिः । cp. वाग्वै बृहती ।
“तद्बृहतीः करपत्नीः—” इति सुदत्तलोपच । मन्त्री बृहस्पतिरिव etc.

18. कुतः—

ऐश्वर्यादनपेतमौश्वरमयं लोकोऽर्थतः सेवते

तं गच्छन्तः पुनः ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया ।

भक्त्युत्थं प्रलयेऽपि पूर्वं सुकृतासङ्गे न निःसङ्गया

भक्त्या कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः ॥ १४ ॥

(Do you ask) Why ?—The world serves for gain the master not divested of power ; those again who follow him in vicissitudes, do so in the hope of his coming back to power. Rare are workers of your stamp who, in memory of past benefits, bear the burden of work from disinterested devotion even after the death of their master.

कुत इति । ‘कुतः’ एव राक्षसं स्तौमि इति चेत् शृणु—अन्वयः ॥ अर्थं लोकः
ऐश्वर्यात् अनपेतम् ईश्वरम् अर्थतः सेवते । ये पुनः विपत्तिषु तमनुगच्छन्ति ते तत्-
प्रतिष्ठाशया । लाडशाः कृतिनः ये भक्तुः प्रलयेऽपि पूर्वं सुकृतासङ्गे न निःसङ्गया भक्ता
कार्यधुरां वहन्ति ते दुर्लभाः । वाखा—‘अर्थं लोकः’ एष ससारः अवत्याः जना
इत्यर्थः ‘ऐश्वर्यात्’ प्रभूत्वात् ‘अनपेतम्’ अच्युतम् ‘ईश्वरं’ स्वामिनम् ‘अर्थतः’ प्रयोजना
पेक्षया ‘सेवते’ भजते । अर्थं हि प्रायिकी नियमः । ‘ये पुनः’ पक्षान्तरे ये जनाः
‘विपत्तिषु’ व्यसनेषु ऐश्वर्यानां इत्यर्थः ‘तमनु’ तस्य पश्चात् ‘गच्छन्ति’ तमेव सेवन्ते
‘ते तस्य’ ईश्वरस्य या ‘प्रतिष्ठा पुनरैश्वर्यालाभः’ स्वपदे प्रत्यवस्थानमित्यर्थः ‘तदाशया’
तदपेक्षया तथा कुर्वन्ति । ‘लाडशाः’ हे राक्षस लक्षु ख्याः ‘कृतिनः’ कृतकर्माणाः
कृतज्ञा वा ‘ये भक्तुः’ स्वामिनः ‘प्रलयेऽपि’ नाशेऽपि ‘पूर्वं सुकृतस्य’ पूर्वोपकारस्य
आसङ्गे न सम्पत्केषु पूर्वोपकारस्मरणेन इत्यर्थः ‘निःसङ्गया’ निःस्पृहया ‘भक्ता’ प्रत्याशा-
शून्यत्वेन अनुरागेण ‘कार्यधुरां कर्तव्यभारं’ वहन्ति धारयन्ति ‘ते दुर्लभा’ दुष्प्रापाः ।

तत् साधु भी राक्षस लोकोत्तरचरित्रोऽसि इति भावः । शार्दूलविश्रौहित' इक्षम् ।
लक्ष्यमुक्तम् ।

CHAROHA

1. अर्थतः—अर्थ = बित्त or प्रयोजन । हेतौ श्या । ततः तस् ।
2. तम्—अनु इति कर्म प्रवचनीययोगे द्वितीया ।
3. तत्प्रतिष्ठाशया—प्रति + स्था + अङ् भावे प्रतिष्ठा restoration to power. Now see व्याख्या । हेतौ श्या ।
4. पूर्वसुक्तत etc.—सुक्तत is a good turn, i. e., some benefit rendered, पूर्व is पूर्वसुक्तत । आ + सञ्ज + चञ् भावे आसङ्ग lit. contact hence touch, memory. पूर्वसुक्ततं पूर्वसुक्ततम् । तस्य आसङ्गः । हेतौ श्या ।
5. निःसङ्गया—The rule “उपसर्गात् सनोति—” makes the cerebral compulsory in the case of सञ्ज । Hence निःसङ्गया might be expected. But note that निर् or निस् may be a privative particle, as in निरवच्छिन्न, निश्चल etc. ; or again an intensive one, as in निर्गत, निर्लिप्त etc. If derived as निर् or निस् + सञ्ज + चञ् अधि-करणे स्त्रियाम् निःसङ्गा, that in which attachment ceases (निर् or निस् privative), we must have the cerebral. If however, we say निर्गतः सङ्गः अस्याः निःसङ्गा, the निर् or निस् is no longer an उपसर्ग to the root सञ्ज, but to the root गम in निर्गतः Hence the rule “उपसर्गात् सनोति—” does not apply and the स does not change. Witness the case of प्रनायक with a dental न on which the Vrittikara remarks—“उपसर्गादिति किम् ? प्रगताः नायकाः अस्माद्देशात् प्रनायको देशः ।” Qual. भक्त्या (which has करणे श्या—भक्ति being the best instrument in कर्त्तव्यभारवहन) ।
6. कार्यधुराम्—कार्यस्थ धूः कार्यधुरा । “चक्रपूरव्युः—” इति समासान्तः अप्रत्ययः । Feminine by “परवलिङ्गं हन्तत्पुरुषयोः” । Telang reads कार्यधुरम् ; explain समासान्तविधेरनित्यत्वात् अ प्रत्ययो न कृतः ।
7. कृतिनः—कृतिन् usually means successful. Here seems better to say कृतं पूर्वकृतं पूर्वोपकारः अस्ति ऐषाम् स्मरणयोग्यत्वे इति कृत + इनि मत्वर्थे कृतिनः those who remember past services. This agrees very well with पूर्वसुक्ततासङ्गेन । टु, ष्टि reads वक्षतः । But this seems

to lessen the appreciation of राक्षस । Let वहू alone, even if two such people are available, राक्षस ceases to be a unique example. But, of "अज्ञौषभक्तिः क्षीणोऽपि नन्दै स्वास्यर्थं सुदृढम् । पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥", Act II, Sl. 21. Here प्रमाणे परमे स्थितः is distinctly against the reading वहूवः ।

19. अतएव अस्माकं त्वत्संग्रहे यत्नः, कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति । कुतः—

अप्राज्ञेन च कातरिण च गुणः स्याद्भक्तियुक्तेन कः

प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात् फलम् ।

प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये

ते भृत्या नृपतेः कलत्रमितरे सम्पत्सु चापत्सु च ॥ १५ ॥

Hence indeed, with the thought 'How would he do us a favour by accepting the ministership of Vrishala,' is our endeavour to secure you. Why so (do you ask)? What good come of one actuated by devotion but unwise or a coward? What result does indeed accrue from one endowed with wisdom and valour but wanting in devotion? Those servants are for the weal of the king in both prosperity and adversity, whose recommendation is wisdom, valour and devotion combined : others are but so many wives.

अतएव इति । 'अत एव' निमित्तात्—'असौ' राक्षसः कथं केन विधिना । 'वृषलस्य साचिव्यग्रहणेन सानुग्रहः' स्यात् 'अस्मान् अनुगृह्णीयात्' इति चिन्तयमानानाम् 'अस्माकं मम 'त्वत्संग्रहे' भवदृशोकरणे [विषयाधिकरणे ७मौ] 'यत्नः' आयासः । स्यात् राक्षसः सृष्टेऽपि भर्त्सि कार्य-धुरां वहति, तथापि 'कुतः' तद्व्यग्रहे यत्नः इति चेत् प्रष्टु—'अनुग्रहः ॥ भक्तियुक्तेन अप्राज्ञेन च कातरिण च कः गुणः स्यात् ? विक्रमशालिनः अपि भक्तिहीनात् किं हि फलं भवेत् ? समुदिताः प्रज्ञाविक्रमभक्तयः येषां गुणाः ते भृत्याः नृपतेः सम्पत्सु च आपत्सु च भूतये, इतरे कलत्रम् । व्याख्या—'भक्तियुक्तेन' सानुरागेण 'अप्राज्ञेन च' किन्तु अविवेकेन 'कातरिण च' भीरुणा वा स्वर्णेन

[करणे तृतीया] 'कः गुणः स्यात्' किं भवेत् ? न किमपि । 'प्रज्ञाविक्रमशालिनः अपि' विवेकवीरत्ववतः अपि 'भक्तिहीनाम्' अनुरागरहितात् मृत्यात् किं हि फलं भवेत् ? न किमपि । 'समुदिताः' मिलिताः 'प्रज्ञाविक्रमभक्तयः' विवेकवीरत्वानुरागाः 'विषा' श्रुत्यानां गुणाः ते श्रुत्याः दृरतेः सम्पत्सु च' अभ्युदयेषु च 'आपत्सु च' व्यसनेष्वपि 'भूतये' मङ्गलाय भवन्ति । 'इतरे कलत्र' भाव्या इव पोष्यमात्रम् । त्रिभिरैतैर्गुणैः समस्तैः कार्यं, न व्यस्येः । समस्तैश्च राक्षसे एव सन्ति, अतो राक्षससंगहाय आग्रहः । मलयकेतुनियग्रहश्च आनुषङ्गिक एव इति भावः । शार्दूलविक्रीडितं वृत्तम् । लक्षणमुक्तम् ।

CHARCHA

1. लत्वंग्रहे—सम् + ग्रह + अप्भावे संग्रह winning over तव संग्रहः etc.
2. प्रज्ञाविक्रमशालिनः—प्रज्ञा च विक्रमश्च प्रज्ञाविक्रमौ । ताभ्यां साधु शालते ज्ञाघते इति साधुकारिणि णिनिः । तस्मात् ।
3. भूतये—तादर्थ्ये चतुर्थी । भूतिं कर्तुम् इति 'क्रिशार्थोपपदस्य—' इति वा ।
4. सम्पत्सु च आपत्सु च—दुःखि construes सम्पत्सु च आपत्सु च कलत्रम् । अधि ७मौ ।

20. तत् मयापि अस्मिन् वस्तुनि न शयानेन स्थोयते, यथाशक्ति क्रियते तद्ग्रहणं प्रति यत्नः । कथमिव ? अत्र तावत् "लुषलपर्वतकयोः अन्यतरविनाशेनापि चाणक्यस्य अपकृतं भवति इति विषकन्यया राक्षसेन अस्माकम् अत्यन्तोपकारि मित्रं घातितस्तपस्वौ पर्वतकः" इति सञ्चारितो जगति जनापवादः । लोकप्रत्ययार्थम् अस्यैव अर्थस्य अभिव्यक्तये "पिताते चाणक्येन घातितः" इति रहसि त्रासयित्वा भागुरायणेन अपवाहितः पर्वतकपुत्रो मलयकेतुः । शक्यः खलु एष राक्षस-मतिपरिग्रहोतोऽपि व्यन्तिष्ठमानः प्रज्ञया निग्रहीतुम् । न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नं राक्षसस्य अग्रशः प्रकाशो-भवत् प्रमाष्टं मिच्छामि ।

In this matter, therefore, I too do not lie asleep ; to the best of my power, effort is being made to secure him. (Do you ask) How so ? The evil report has been circulated in the world that—poor Parvataka a great benefactor of ours, was killed by Rakshasa through a poison-maid, because in this matter injury results unto Chanakya by the death of either one of Vrishala and Parvataka. To make this very thing manifest for the credence of the world, Parvataka's son Malayaketu was scared away, secretly frightening him through Bhagurayana saying "Your father was killed by Chanakya". This prince, making preparations, is capable of being checked by wit though stayed (Or—guided) by the counsels of Rakshasa. On the other hand, by his arrest I do not like to wipe out the infamy of Rakshasa arising from the murder of Parvataka and now becoming public.

तत् इति । एव राजसस्य ग्रहणमेव नः कार्यम् इति स्थितम् । 'तत्' तस्मात् 'मयापि अस्मिन् वस्तुनि' राजसस्यग्रहणकर्माणि 'शयानेन' अलसेन न स्थीयति' न कालो याप्यते, किन्तु 'तस्य' राजसस्य 'ग्रहणं प्रति यथाशक्ति यत्नः क्रियते' । 'कथमिव' केन वा प्रकारेण यतः इति चेत् शृणु—अत्र तावत् 'अस्मिन् कर्मणि खलु लोके राजसो निन्दो भवतु इत्यभिप्रायं 'जगति' लोके 'जनानां' पौराणाम् 'अपवादः' राजसस्य दूषणं 'सञ्चारितः' प्रचारितः । अपवादश्च यथा—'राजसेन विषकन्यया' स्पृशंघातिन्या दुर्लक्षण्या कन्यया कथाचित् अस्माकम् अत्यन्तोपकारि मित्रं तपस्वी' वराकः 'पर्वतकः घातितः इति' एवंविधः । अकारणं राजसस्यं न हनिष्यति अतः 'इषलस्य पर्वतकस्य च 'अन्यतरस्यापि' एकस्यापि 'विनाशेन चाणक्यस्य अपकृतं भवति' अनिष्टमापद्यते 'इति' एतत् कारणञ्चप्रचारितम् । लोकस्य' जगतः 'प्रत्ययार्थम्' अत्र वस्तुनि शब्दाहेतोः लौकः इममपवादं सत्यं मन्यताम् इति 'अस्य एव अर्थस्य' राजसस्यकर्तृकपर्वतकवधरूपस्य 'अभिव्यक्तये' प्रकटी-भवनाय 'पर्वतकपुत्री मलयकीतुः' न हिंसितः परन्तु अस्मात्प्रणिधिना 'भागुरायणेन रहुसि' एकान्ते 'पिता ते चाणक्येन घातितः' न तु राजसेन, चाणक्यस्य शत्रुः न हि मित्रम् 'इति' अनेन प्रकारेण 'दासयित्वा अपवादितः' अपसारितः अपसरन्

उपेक्षित इत्यर्थः । तत्र शब्दा अस्ति सत्यं, स च राक्षसेन संघाय पित्रवैरं निर्यातयितुं यतेत ; यतताम् । 'व्युत्तिष्ठमानः' युद्धार्थं यतमानः 'एष' मलयकेतुः राक्षसस्य मत्यां बुद्ध्या 'परिगृहीतः अपि' अवलम्बितः अपि 'प्रज्ञया' मदीयया बुद्ध्या 'नियह्यतु' नियह्यम् अनुभावयितुं 'शक्रः खलु' सुकर एव । 'पुनः' पचान्तरं 'प्रकाशीभवत्' प्रचारं गच्छत् 'पर्वतकवधोत्पन्नं' राक्षसस्य अयशः अस्त्रं मलयकेतोः नियहात् 'पर्वतकवधकाली एव दृष्टनात्' 'प्रमाष्टुं' चालयितुं 'न इच्छामि' तदानीं न ऐच्छम् । मलयकेतोरपि दृष्टने लोको मन्येत प्रतिश्रुतराज्याङ्गदानम् अनिच्छता चाणकीय सपुत्रः पर्वतकः घातितः । मिथ्यं वैष ख्याप्यते राक्षसस्यापवादः । इत्याशयः ।

CHARCHA

1. न शयानेन—दुष्टि compounds the two. Say then नञर्थेन न शब्देन सुप्सुपेति समासः ।

2. विषकन्याया—विषतुल्याकन्या, शाकपार्थिवादि ; an ill-starred damsel whose bad touch (सङ्ग) brings death. Cf. "कस्मिन्नेव विषङ्ना—", Act II, Sl. 15.

3. अत्यन्तोपकारि—अत्यन्तम् उपकारि, सुप्सुपा । The उपकारि is—Parvataka supplied the army with which चन्द्रगुप्त besieged कुसुमपुर । The reward promised was half the kingdom in case of success.

4. अभिव्यक्तये—अभि + वि + अङ्ग + क्तन भावे अभिव्यक्ति manifestation. तस्यै । तादर्थ्यं चतुर्थी ।

5. भागुरायणेन—भागुरायण was the younger brother of the commander-in-chief and a friend of मलयकेतु । See Act III, Here भागुरायणः मलयकेतुम् अपवहति = अहं भागुरायणेन मलयकेतुम् अपवाहयामि with अतुक्के कर्त्तरि ढतीया । The rule "गतिवृद्धि—" apparently applies, because वह is गत्यर्थः ; but the Varttika "नोवृद्धीर्भ" interferes and we do not get अणिकर्त्तुः कर्मरुञ्जा This is how चाणक्य argues here—This helps me because people would think that if I had killed Pravataka I would not have suffered मलयकेतु to escape. See Act III. In Act V, we shall see how this help in राक्षसग्रहण by fixing the guilt on Rakshasa.

6. राक्षसमति etc.—परि समन्तात् गृहीतः अवलम्बितः इति परि + यद् + क्त-
कर्माणि परिगृहीतः propped up all round, i. e., stayed guided etc.
मति counsel. Now see व्याख्या ।

7. वृत्तिष्ठमानः—वि + उद् + स्था + शानच् कर्त्तरि making a great
effort (with a view to revenge). Cf. “प्रतिज्ञातमेतत् पुरस्तात्—वच-
स्ताडनभिन्नरत्नवल्लयम् etc.”. Act IV, Sl. 5. आत्मनेपद by “उदोऽनुध्व-
कर्माणि” taken along with “उद् ईहायामिति वाक्तवाम” । There is ईहा
(wish, object, aim etc.) here. Cf. “उत्तिष्ठमानं मित्रार्थे” etc.

8. प्रमाष्टुम्—प्र + सृज + त् सुनप्रमाष्टुम् or प्रमाजितुम् । Why चाणक्य
does not wish to clear राक्षस of this undeserved infamy will be
explained in Act V, where the rupture between मलयकेतु. and
राक्षस is detailed.

21. प्रयुक्ताश्च स्वपक्षपरपक्षयोः अनुरक्तापरक्ताजनजिज्ञा-
सया बहुविधदेशवेशभाषाचारसञ्चारवेदिनी नानाव्यञ्जनाः प्रणि-
धयः । अन्विष्यते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं
प्रारगतम् । तत्तत् कारणमुत्पाद्य कृतकृत्यतामापादिताः चन्द्र-
गुप्तसहोत्यायिनी भद्रभटप्रभृतयः प्रधानपुरुषाः । शत्रुप्रयुक्ता-
नाञ्च तीक्ष्णरसदायिनां प्रतिविधानं प्रति अप्रमादिनः परीक्षित-
भक्तयः क्षितिपतिप्रत्यासन्नाः नियोजितास्तत्र आप्तपुरुषाः ।
अस्ति च अस्माकं सहाध्यायि मित्रम् इन्द्रशर्मा नाम ब्राह्मणः ।
स च औसनस्थां दण्डनीत्यां चतुःषष्ठ्याङ्गे जयतिःशास्त्रे च परं
प्रावीण्यमुपगतः । स मया क्षपणकलिङ्गधारी नन्दवंशवध-
प्रतिज्ञानन्तरमेव कुसुमपुरमुपनीय सर्वानन्दामात्यैः सह सख्यं
प्राहितः विशेषतश्च तस्मिन् राक्षसः समुत्पन्नविश्वम्भः । तेन
इदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति ।

Emissaries too, conversant with the dress, dialect, manners and movements of (the people of) different countries, have been employed by me under various disguises to find out loyal and disloyal persons on our own and the enemy's side. Everything relating to the movements of the friends of Nanda's ministers who reside at Kusumapura is being carefully ferreted out. Bhadrabhata and other high officials that made common cause with Chandragupta have been rendered well satisfied by creating suitable grounds for the same. As to checking the administrators of poison employed by the enemy, trusted agents of tried loyalty, ever vigilant and keeping near the person of the king, have been told off towards it. Again, there is my follow-student and friend, a Brahmana Indusarman by name. He has attained great proficiency in the science of polity of Usanas and in the science of Astronomy with its sixty four sections, and just after my vow to kill Nanda, he was brought over by me to Kusumapura in the garb of a mendicant and made to cultivate friendship with all the ministers of Nanda. Rakshasa has special confidence placed in him. With him a great purpose will have to be worked now.

प्रयुक्ताश्च ति । 'स्वपक्षे परपक्षे' च 'अनुरक्ताः' च 'अपरक्ताः' विरक्ताश्च ये 'जनाः' तेषां 'जिज्ञ सया' परिज्ञानार्थं 'बहुविधानां देशानां यो 'विष.' परिच्छेदः या च 'भाषा यः 'आचारः' यश्च 'मन्त्रारः' गतागतं तत् सर्वं ये 'विदन्त' जानन्त तेषां विधाः 'नानाव्यञ्जनाः' बहुरूपाः 'प्रशिक्षयश्च' चरा अपि 'प्रयुक्ताः' व्यापारिताः । नन्दा-मायस्य' राक्षसस्य च 'कुसुमपुरवासिनः सुहृदः' तेषां 'प्रचारगतं' गमनागमनविषयकं सर्वं 'निपुणं' सूक्ष्मम् 'अन्विष्यते च' निरूप्यते तैः प्रशिक्षिभिः । 'चन्द्रगुप्तं न सङ्घ' ये 'उदतिष्ठन्त' एकनिष्ठया उद्यमपरा बहुबुः ते 'भद्रभटादयः' प्रधानपुरुषाः 'पूर्व' नन्दस्य सम्प्रति चन्द्रगुप्तस्य सुखकर्मकराः 'तत्तत् कारणं' सन्तोषकारणम् 'उत्पाद्य'

जनयित्वा 'कृतकृत्यतां' सफलतां सन्तोषमिति यावत् आपादिताः गमिताः । 'शत्रुणा' रञ्जसेन 'प्रयुक्तानां' व्यपारिताना 'तोच्छरसदायिनां' विषदायिनां 'प्रतिविधानं' नियमनं प्रति च' इदमनुष्ठितं मया—'तव' तस्मिन् प्रतिविधानक्रमेण 'परौचित्यभक्तयः' दृष्टानुरागाः 'अप्रमादिनः' सावधानाः 'चित्तिपतेः' राज्ञश्चन्द्रगुप्तस्य 'प्रत्यासन्नाः' समीपवर्तिनः 'आपृतपुरुषाः' विश्वस्तानुचराः 'निधोजिताः' व्यापारिताः । 'अस्माकं' मम 'सहाध्यायि मित्वं' इन्दुशर्मानस्य ब्राह्मणस्य अस्ति । 'स च औशनस्यां' युष्म-प्रणोतायां 'दण्डनीत्यां' नयथास्त्रे 'चतुःषष्ट्यङ्गे' ज्यातिःशास्त्रे च परं प्रावीण्यम् अतिदक्षताम् 'प्रगतः' प्राप्तः । 'नन्दवंशवधप्रतिज्ञाया अनन्तरमेव' परक्षणे इव 'क्षपणकस्य' जैनसन्ध्यासिनः 'लिङ्गधारी' विषभृत् 'स' इन्दुशर्मा 'मया कुसुमपुरम् उपनीय' आनीय 'सर्वैः' नन्दाभात्यैः सह सख्यं मित्वतां ग्राहितः । 'राजसस्य' राजसः पुनः 'तस्मिन्' इन्दुशर्मणे 'विशेषतः' आधिक्यान 'समुत्पन्नविश्वभः' जात-प्रत्ययः । 'इदानीम्' अधुना 'तेन' इन्दुशर्मणा 'महत्' गुह्यं 'प्रयोजनं' कार्यम् 'अनुष्ठेयं' साधनीयं 'भवष्यति' ।

CHARCHA

1. अनुरक्तापरक्त etc.—अनु + रञ्ज + क्त कर्त्तरि अनुरक्त attached. अप + रञ्ज + क्त कर्त्तरि अपरक्त disaffected, ज्ञा + सन + अ भावे जिज्ञासा desire to know. Now see वाख्या । हेतौ श्या ।

2. बहुविध etc.—Here विध (विधा) seems superfluous बहुदेश etc. would do as well.

3. नानाव्यञ्जनाः—नाना is an अव्यय meaning many, various &c. व्यज्यन्ते एभिः इति वि + अञ्ज + ल्युट् करणे व्यञ्जनम् disguises. नाना वाचनानि एषाम् Cf. माघ—'आमात्यञ्जना राज्ञां etc.'

4. प्रणिधोयन् इति प्र + नि + धा + क्ति कर्मणि = प्रणिधयः spies.

5. प्रचारगतम्—प्रचार is the same as सचार above ; i. e., movements. प्रचारं गतम् प्रचारगतम् relating to movements प्रचाराश्रयम् । Cf. "सखीगतं ते पृच्छामः" Sak. Act I. उक्तकर्म of आन्वय्यते (अनु + इष + लटते कर्मणि) ।

6. तत्तत्कारणम्, etc.—कारण refers to reasons for satisfaction.

I gave them reasons to be satisfied on several occasions, i. e., they were served well on several occasions and are satisfied. Hence there is no fear of भेद । कृतकृत्य = those who have achieved their end (कृतं कृत्यम् एभिः), i. e., well satisfied. ततः भावे तल् ।

7. चन्द्रगुप्तसहोत्थायिनः etc.—See व्याख्या । These are high officials of Nanda. They followed चन्द्रगुप्त when he went over to चाणक्य (सहोत्थायिनः) । They now hold responsible positions under चन्द्रगुप्त and are well-satisfied with their work and emolument. द्रुपिडराज explains this passage thus—”तत्तत्कारणं... दृतीयाङ्गे बन्धुमाणम् उत्तपाय इती निःसार्य मलयकेतुना सह संधाय कृतकृत्यताम् एते वयं देवकार्येषु अवहितः सा इत्ये वरूपां वच्यमानाम् आपादिता”—a perverse explanation undoubtedly. It will be discussed in Act III.

8. तीक्ष्णरसदायिनाम् = तीक्ष्णः is bitter draught, i. e., poison. Now see Tika.

9. अप्रमादिनः—प्रमादः is अनवधानता । अप्रमादः vigilance. सः अज्ञ एषाम् etc.

10. परीक्षितभक्तयः—परीक्षितः seen. परीक्षितः भक्तिः एषाम् where परीक्षितः has सामान्ये नपुंसकस्य as an विदितभक्तिः in 'नास्व नु सक्तिं मां सहर्षेण निवेदयिष्यति' Sak. Act I.

11. सहाध्यायि—सह अधीने इति सह + अधि + इङ् + णिनि साधुकारिणः कर्त्तरि । Neuter because मित्र is neuter.

12. औशनस्याम्—उशनस् is युक्तः the preceptor of the दैव्यः । तस्य इयम् इति उशनस् + अण् स्त्रियाम् औशनसी relating to Sukra । तस्याम् ।

13. दण्डनीत्याम्—दण्डः is राजदण्डः । दण्डः नीयते अनया इति दण्ड + नी + क्तिन् करणे तस्याम् । Or दण्डस्य नीतिः दण्डनीतिः तस्याम् । अर्धं ७नी ।

14. प्रावीण्यम् = प्रकृष्टा वीणा अस्य प्रवीणः a good hand at the lyre. तस्य भावः प्रावीण्यम् skill with the lyre ; hence skill generally.

15. क्षपणक &c.—क्षपणकः is a Buddhist or a Jaina mendicant. तस्य लिङ्गं चिह्नं धरतीति ऋनिः । This means that चाणक्य first caused इन्द्रशर्मणं to be disguised as a mendicant and then he introduced him into the city. Had he been a क्षपणकः on his

own account—चपक्क in reality—the poet would not have added लिङ्गधारो ।

16. स सखं ग्राहितः—Originally, स सखं गृहीतवान् = चापक्कः तं सखं ग्राहितवान् = चापक्केन स सखं ग्राहितः । This is on the supposition that ग्राहि is द्विकर्मक, i. e., it is बुद्धार्थक here.

17. तेन इदानीम् etc.—This rouses the curiosity of the audience. The महत्कार्यं will be detailed in Act V. इन्दुशर्मन् will henceforth be referred to by चपक्क or जौवसिद्धि । The former being the character and the latter the name now assumed by him.

22. तदेवम् अस्मत्तो न किञ्चित् परिहास्यते । वृषल एव केवलं प्रधानप्रकृतिः अस्मासु आरोपितराजप्रतन्त्रभारः सततमुदासो । अथवा यत् स्वयमभियोगदुःखैः असाधारणैः अपाकृतं तदेव राजं सुखयति । कुतः—

स्वयमाहृत्य भुञ्जाना वलिनोऽपि स्वभावतः ।

गजिन्द्राश्च नरेन्द्राश्च प्रायः सौदन्ति दुःखिताः ॥ १६ ॥

So, in this matter, nothing will be found wanting through us. Vrishala alone, the principal member, with the burden of ruling the kingdom placed on us, remains ever indifferent. Or, that kingdom alone brings ease which is relieved of the trouble of attention that is personal and not shared in common with others. (Do you ask) Why? Lordly tuskers and mighty kings, though strong by nature, usually droop in discomfort if enjoying after having personally provided for it.

तादिति । 'तत् तस्मात् 'एवम्' अनेन प्रकारेण 'अस्मात्तः' मत्तः मन्निमित्तेन 'न किञ्चित् परिहास्यते' ऊनं भविष्यति, यत् यत् कार्यं सर्वं करिष्यते मया । किन्तु 'प्रधानप्रकृतिः' सुखप्रकृतिः स्वामी राजा इत्यर्थः, 'वृषल एव' चन्द्रगुप्त एव नान्यः अस्मासु' मयि 'आरोपितः' न्यस्तः राज्यस्य' यः 'तन्त्रः' शासनं तस्य 'भारः' भरः देन तादृशः तत् राज्यचिन्तार्यां मां व्यवस्थाप्य इत्यर्थः, 'सततं केवलम् उदासो' उदासीनं

एव तिष्ठति । 'अथवा' पक्षन्तरे नासौ निन्द्य एतेन 'असाधारणैः' परैरविभक्तैः 'स्वयमभियोगस्य आत्मव्यापारस्य यत् 'दुःख' तैः 'अपाकृत' वर्जितं 'यत् राज्यं तदेव सुखयन्ति' । 'कृतः' एव' ब्रवीमि इति चेत् शृणु—अन्वयः । स्वयम् आहृत्य भुञ्जानाः नरेन्द्राश्च गजेन्द्राश्च स्वभावतः बलिनोऽपि प्रायः दुःखिताः (सन्तः) सौदन्ति । व्याख्या—'स्वयम् आहृत्य' परिकल्प्या 'भुञ्जानाः' भोगान् अनुभवतः 'नरेन्द्राश्च' राजमुख्या अपि 'गजेन्द्राश्च' करिसुख्या अपि 'स्वभावतः' प्रकृत्या 'बलिनः अपि' बलवन्तः अपि 'प्रायः' बाहुल्येन 'दुःखिताः' आह्वरणपरिक्लृष्टाः सन्तः 'सौदन्ति' म्लायन्ते । तां म्लानिं परिहरतो द्वेषलस्य का निन्दा ? तदुदासां सः, वयमेव अभियोच्यामहे इति तात्पर्यम् ।

CHARCHA

1. अक्षतः—अस्माभः इति तृतीयायां तसि । द्वैतौ र्या । Cf. "मन्त्र हीनः स्वरतो वर्णतो वा", also below, बलिनोऽपि स्वभावतः etc.
2. परिहास्यते—परि + हा + लृट् ते कर्म कर्त्तरि ।
3. प्रधानप्रकृतिः—प्रकृति is a constituent of a kingdom राज्याङ्ग । "स्वास्थ्यमायुसुद्धत् कौषराष्ट्रदुर्गैस्त्वानि च । राज्याङ्गाति प्रकृतयः" इत्यमरः । प्रधाना प्रकृतिः । Or better प्रधानं प्रकृतिः । Cf. "तिलाः प्रधानम्" (Bhasya) in which प्रधान is neuter singular, through तिलाः is masculine plural. प्रधानप्रकृति is the principal member in the above list. This is obviously स्वामी, i. e., the king. Telang reads प्रधानप्रकृतिषु qualifying अस्मात् । But in that case the plural in अस्मात् becomes irregular by the Varttika "सविशेषानां प्रतिषेधः" । Besides चाणक्य being an अमात्य, he cannot be called the प्रधानप्रकृति ।
4. आरोपित etc.—तन्त्र णिच् स्वाय + घञ् भावे तन्त्रः = रक्षा, चिन्ता etc. Cf. "प्रजाः प्रजाः स्वा इव तन्त्रयित्वा"—Sak. Act. V. Now see व्याख्या ।
- 4 A. उद् + आस + लृट् ते = उदासि remains indifferent.
5. स्वयमभियोग etc. — स्वयम् अभियोगः personal attention, सुपसुपा । तस्य क्लृप्तानि etc.
6. भुञ्जानाः—भुज् to eat, to enjoy. Applies to both नरेन्द्र and गजेन्द्र ।

7. बलिनः—स्वभावतो बलिनः ; applies to both. The king is बलिन by his natural majesty, the tusker by his strong constitution. स्वभावतः = स्वभावेन (तृतीयायां तसि) ; प्रकृत्यादित्वात् तृतीया ।

23. (ततः प्रविशति यमपटेन चरः) चरः—

पणमह जमस्म चलणे किं कज्जं देवएहिं अणेहिं ।

एसो खु अण्णभत्ताणं हरइ जीअं चडपडन्तम् ॥ १७ ॥

[प्रणमत यमस्य चरणं किं कार्यं देवतैरन्यैः ।

एष खल्वन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥]

(Now enters a spy with Yama's canvas)

Spy—Bow down to the feet of Yama, what is the use of other gods ? He indeed snatches away the struggling life of the devotees of other Gods.

ततः इति । (‘ततः यमस्य पटेन’ यमसूत्रायां चित्रितेन पटेन सद्यः ‘चरः’ चाणक्यप्रणिधिः कश्चित् प्रविशति) अन्ययः ॥—यमस्य चरणं प्रणमत, अन्यैः देवतैः किं कार्यम् । एष खलु अन्यभक्तानां परिस्फुरन्तं जीवं हरति । व्याख्या—‘यमस्य चरणं प्रणमत यमं भजध्वम् । ‘अन्यैः देवतैः’ [करणे तृतीया] किं स्यात् ? किमापन साध्यते इत्यर्थः । ‘एष खलु’ यमः ‘अन्यस्य’ देवतस्य ‘भक्तानां परिस्फुरन्तं’ रुन्दमानं ‘जीवं जीवन्हरति’ । [‘चडपडन्तम् इति देशीयम् । क्लिश्यमानमित्यर्थः’ इति दुःण्डराजः] । यम इव चाणक्यः स्वभक्तान् चङ्घ्रा योजयति राक्षसभक्तान् मारयति तत् चाणक्यमिव भज इति गूढम् ।

CHARCHA

1. यमपटेन—By this Telang understands “a series of representations of the exploits of Yama. The man draws attention to death and thus exhorts his listeners to lead a life above board, i. e., he is a धर्मोपदेशक (cf. धर्मसुपदिशन्—Infra).

2. Remark—That spies should come and go is expected, because चाणक्य has said “प्रयुक्ताश्च.....प्रणिधयः” । This is one of चाणक्य’s spies.

24. अवि अ—

पुरिसस्म जौविदव्वं विसमादो होइ भत्तिगहिआदो ।

मारिइ सव्वलोअं जो तेण जमेण जौआमो ॥ १८ ॥

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गौआइं
गाआमि । [अपि च—

पुरुषस्य जीवितव्यं विषमाद्भवति भक्तिगृहीतात् ।

मारयति सर्वं लोकं यस्ते न यमेन जीवामः ॥

यावदिदं गृहं प्रविश्य यमपटं दर्शयन् गौतानि गायामि]
(इति परिक्रामति)

Besides—The livelihood of a man comes even from a precarious line if taken up with earnestness. I live by Yama that kills all people. Well, I will sing songs entering this house and exhibiting Yama's canvas (walks round).

अवि अ इति । अन्वयः । भक्तिगृहीतात् विषमात् पुरुषस्य जीवितव्यं भवति । यः सर्वं लोकं मारयति तेन यमेन जीवामः । व्याख्या—'भक्ता' एकाग्रतया आदरेण 'गृहीतात्' अङ्गीकृतात् 'विषमात्' घोरादपि कर्मणः 'पुरुषस्य जीवितव्यं' जीविका 'भवति' सम्पद्यते । आत्मानम् अत्र दृष्टान्तत्वेन उपस्थापयति—'यः सर्वं लोकं' जनं 'मारयति तेन यमेन' हेतुना चोरं यमपटं प्रदर्शय इत्यर्थः ययं 'जीवामः' जीवनयात्रां कुर्मः । स्वकर्मणि तुच्छेऽपि सति एकाग्रो भव । तेनैव प्राणयात्रा सम्पत्स्यति इति धर्मोपदेशः । एतदापाततः, वस्तुतस्तु क्रूरत्वेन लोके गृहीतोऽपि चाणक्यः न हि तत्सतः क्रूरः । ये तं भक्ता समाश्रयन्ते स तेभ्यो भूरि ददाति इत्याशयः ।

CHARCHA

1. जीवितव्यम्—जीव + तव्य भावे livelihood.
2. विषमात्—सम even विभिन्नः समेभ्यः other than even ; प्रादितत् ।

सत्तात् । अपादाने प्रनौ । This refers to a *profession* and also to 'आणक्य' । विषम = difficult, precarious (profession) ; also = rough, repulsive (आणक्य) ।

3. 'भक्तिगृहीतात्—गृहीत = accepted, adopted (profession) ; also = won over, propitiated (आणक्य) ।

4. *Remark*—On these two verses दृष्टिराज remarks—“अनेन गीतिहयेन चाणक्यस्य यमवत्कूरस्य स्वपक्षपरपक्षातुयहसानर्थं द्योतयन् स्वस्य गूढचरत्वं सूचयति” । The plain meaning has to suit his character as a धर्मोपदेशक (cf. 'यमपटं प्रसाध्य धर्ममुपदिशामि'—*Infra*).

25. शिष्यः (विलोक्य)—भद्र, न प्रवेष्टव्यम् ।

Pupil—(Observing) Good fellow, no admission.

चरः—हंहो ब्राह्मण, कस्म एदं गृहम् [अहो ब्राह्मण, कस्येदं गृहम् ।] ।

Spy—Hallo, Brahman, whose house is this ?

शिष्यः—अस्माकमुपाध्यायस्य सुगृहीतनाम्नः आर्य्याचाणक्यस्य ।

Pupil—Of noble Chanakya, our preceptor of auspicious name.

चरः (विहस्य)—हंहो ब्रह्मण, अत्तकेरकस्म जेव्व मह धम्मभाटुणो घरं होदि । ता देहिमे पवेसं जाव दे उवञ्ज्भाअस्म जमपडं पसारिअ धम्मं उपदिसामि [अहो ब्राह्मण, आत्मीयस्यैव मम धमस्मातुगृहं भवति । तस्माद्देहि मे प्रवेशम् यावत् तवोपाध्यायस्य यमपटं प्रसाध्य धर्ममुपदिशामि] ।

Spy—(With a sweet laugh) Hallo Brahmana, this then is the house of a brother-in-duty to myself ; so allow me entrance, that I may, opening Yama's canvas, teach duty to your preceptor,

शिष्यः—(सक्रीडं) धिङ्स्वूखे धिं भवान् अस्मदुपाधया-
दपि धर्षित्तिरः ।

Pupil—(In anger) Fie idiot ! are you better acquainted with religious duty than our preceptor ?

चरः—हंहो ब्रह्मण, मा कुप्य । णहि सब्बो सब्बं जानादि
ता किंवि ते उवज्झाओ जाणादि किं वि अह्मारिसा जाणदि ।
[अहो ब्राह्मण, मा कुप्य । णहि सर्वः सर्वं जानाति । तत्
किमपि ते उपाधयाओ जानाति किमप्यस्माद्दृशा जानन्ति] ।

Spy—Hallo Brahmana, be not angry. All indeed know not all. So something your preceptor knows, and some others do people like us know.

शिष्यः—सूखं, सर्वज्ञताम् उपाधयायस्य चोरयितुम् इच्छसि ।

Pupil—Blockhead, do you mean to deny the omniscience of our preceptor ?

चरः—हंहो ब्रह्मण, जइ तव उवज्झाओ सब्बं जानादि ता
जाणादु दाव कस्म वन्दो अणभिप्पेदो त्ति [अहो ब्राह्मण,
यदि तवोपाधयायः सर्वं जानाति तर्हि जानातु तावत् कस्म
चन्द्रोऽनभिप्रेत इति] ।

Spy—Hallo Bra man ! if your preceptor knows all ; then let him say "to whom Candra (moon) is unwelcome ?

CHARCHA

1. सुदृहीत etc.—सुदृ, गृहीतं सुगृहीतम् । तादृशं नाम यस्य तस्य ; one whose name is auspicious to utter in the morning. Cf. 'स सुगृहीतनामा स्यात् यः अर्थ्यं ते जनेः' ।

2. विहस्य—The Dasarupa says 'मधुरस्वरं विहसितम्' ।

3. धर्मभातुः—धर्मो ण भाता सुप सुपा । स इव इदमपि जीवानां धर्मसुपदिशानि इति एककर्मकरणत्वात् धर्मतो भातव्यं आवाप्त इत्यापाततः । गूढन्तु—धर्मो ण सेवा-धर्मो ण भाता एकद्वयं वा राज्ञः चन्द्रगुप्तस्य सेवनात् इत्याशयः ।

3 A. उपध्यायस्व—रुक्मन्विविचया षष्ठी । प्रसार्य इति क्रियार्थो षष्ठी न्यायम् ।

4. धिस्सूखं—This is elliptical; construe हि सूखं, तां धिस् । Otherwise धिस् would give द्वितीया in सूखं by—“धिगुपधादिषु” ।

5. धर्मवित्तरः—धर्मं वेत्त इति धर्मं + विद् + क्तिप् कर्त्तरि । अतिशयेन धर्मवित् इतितरप ।

6. सा कुप्य—कुप is दिवादि + लोटि + ङ । Here सा is different from साङ् । Hence we do not get लुङ् by “नाङिङ्ङ्ङ्” ।

7. अन्नादृशाः—वयमिव पश्यन्ति इति अन्नदृ + ङश् कञ् कर्त्तरि by “त्वदादिषु ङङिणानाञ्चने कञ्च” ।

8. अनभिप्रेतः—अभि + प्र + इ + क्त कर्मणि = अभिप्रेत approached very close with alacrity. Hence desired, liked etc. न अनभिप्रेतः ।

26. शिष्यः—सूखं, किमनेन अज्ञानेन वा ?

Pupil—Fool, what matters if this is known or unknown ?

चरः—तव उवञ्ज्ज्ञात्रो एव्व जाणिसिस्सदि जं इमिना जाणिद्वेष होदि । तुमं दाव एत्तिअं जाणसि कमलाणं चन्दो अनभिप्ये दोत्ति । पेक्ख—

कमलाणां मणहराणं वि रूआहिन्तो विसंवदइ शीलम् ।

संपुण्णमण्डलमि वि जाइं चन्दे विरुद्धाइं ॥ १८ ॥

[तवोपाध्याय एव ज्ञास्थिति यदेतेन ज्ञानेन भवति । त्वं तावत् एतावत् जानासि कमलानां चन्द्रोऽनभिप्रेत इति । ननु पश्य—

कमलानां मनोहराणामपि रूपादिसंवदति शीलम् ।

संपूर्णमण्डलेऽपि यानि चन्द्रे विरुद्धानि ॥]

Spy—Your preceptor himself will know what comes of this being known ; you know but this much that Chandra is unwelcome to lotuses. Well, mark that—Of lotuses though charming the mind, manners militate against the charms—lotuses that are opposed of Chandra (moon) even when she is full-orbed.

अन्वयः । मनोहराणामपि कमलानां शूलम् रूपान्त्वम् विसंवदति यानि सम्पूर्ण-
मण्डले अपि चन्द्रे विरुद्धानि । व्याख्या—‘मनोहराणामपि’ ह्ययानामपि दर्शनी-
यानामपि इत्यर्थः ‘कमलानां’ पद्मानां ‘शूलं’ चरितं ‘रूपात्’ आकृतिः रूपमपेक्ष्य
इत्यर्थः ‘विसंवदति’ विरुध्यते । यद्वा ‘रूपात्’ विसंवदति’ भिद्यते । ‘यानि’ कमलानि
‘सम्पूर्णमण्डले अपि’ पारपूर्णं अपि (किं पुनरसपूर्णं मण्डले इति अपिशब्दाद्यर्थः)
‘चन्द्रे विरुद्धानि’ विपरीतानि । रूपमेषां रमणीयं चरितन्तु विषमम् । नैषां रूपात्
चरितानुमानं शक्यम् । बहुवोऽपि राक्षसभक्ताः सौम्यदर्शनाः पुरि विचरन्ति ते तु
असम्पूर्णमण्डलात् चन्द्रगुप्तात् अपरक्ता एव सम्पूर्णमण्डलादपि तथैव भविष्यन्ति
इति गूढम् ।

CHARCHA

1. रूपान्त्वम्—रूपमपेक्ष्य इति ख्यवलोपे ५मी । Or अन्यार्थयोगे (see विसंवदति) ।

2. विसंवदति—वि + सम् + वद means to disagree. Hence we may take it as भिन्नार्थः । Thus by the rule “अन्यारादितरत्ते” it governs the fifth case.

3. संपूर्णमण्डलेऽपि—Even when the orb is full and the moon is charming to every one else in the world, the lotuses do not like it, so perverse is their nature. It then goes without saying that they do not like the moon when it is not full. Note the double sense of मण्डल here as in Sl. 6 ante. The hint is the king has enemies here who are thwarting his attempts to be सम्पूर्णमण्डल ।

4. चन्द्रे—चन्द्र—moon, also Chandragupta as in Sl. 6-7 ante.

27. चाणक्यः—(आकर्ण्य आत्मगतम्) अहं, चन्द्रगुप्तात् अपर-
ज्ञान् पुरुषान् जानामि इत्युपक्षिप्तमनेन ।

Chanakya—(*Listening-to himself*) Ha! it is hinted by this fellow that he knows the people who are averse to Chandragupta.

शिष्यः—मूर्ख, किमिदम् असंबद्धमभिधीयते ?

Pupil—Idiot, why this incoherent talk ?

चरः—हंहो वद्वेण, सुसंबद्धं जेव्व एदं भवे [अहो ब्राह्मण
सुसंबद्धमेव एतत् भवेत्]—

Spy—Hallo Brahmana, this would be very coherent indeed—

शिष्यः—यदि किं स्यात् ?

Pupil—If what ?

चरः—जदि सुणिटुं जानन्त लहे [यदि श्रोतुं जानन्तं
लमे] ।

Spy—If I get one that knew how to listen.

चाणक्यः—भद्रं, विश्वब्धं प्रविश, लप्स्यसे श्रोतारं ज्ञातारञ्च ।

Chanakya—My good man, enter with confidence, you will get a listener and an appreciator.

चरः—एसो पविमामि [एष प्रविशामि] । (प्रविशय उप-
सृत्य च) जेटु अज्जो [जयतु आर्थः] ।

Spy—Here I enter. (*Entering and advancing*) Let Noble Sir prosper.

चाणक्यः—(विलोक्य आत्मगतम्) कथं प्रकृतिचित्त-

परिज्ञाने नियुक्तो निपुणकः ! (प्रकाशम्) भद्र, स्वागतम्,
उपविश ।

Chanakya—(Seeing—to himself) Hallow ! This is Nipuna-
naka employed to know the minds of the subjects. (Aloud)
Welcome, good fellow, sit down.

चरः—जं अज्जो आणवेदि (भूमौ उपविष्टः) [यंदाथ्यं
आज्ञापयति] ।

Spy—As Noble Sir commands (*squats on the ground*).

CHARCHA

1. चन्द्रगुप्त etc.—‘ प्रवसपादे—’ इति प्रसी ।
2. उपविष्टम्—उप + क्षिप् + क्त कर्मणि lit.—placed near, hence given out, hinted etc. Nom. अनुक्तकर्ता = अनेन ।
3. असंबद्धम्—सम् वन्ध + क्त कर्मणि lit.—well-knit together, i.e., coherent etc न तथा । उक्त कर्म of अभिधीयते (अभि + धा लृट् ते कर्मणि) ।
4. भवेत्. स्वात्—‘ हेतु हेतमतोर्लिङ् ’ इति लिङ् । Incoherent, because you can neither listen, not appreciate. If you had listened and appreciated then it would have appeared coherent to you.

5. कथमयं etc.—कथमित्यव्ययम् आश्चर्यं । टुण्डि here notices the reading ‘कथं प्रभूतत्वात् (बहुत्वात्) कार्यकार्णा कस्य परिज्ञाने नियुक्तो निपुणकः इति न ज्ञायते । आ ज्ञातम् ।’—I have so many thing to do through spies that I do not remember to what purpose Nipunaka was employed. Ah ! I recollect. This passage is not consistent with wide-awake character of चाणक्य । It suits राजस no doubt. प्रकृति here is perhaps better taken in the wider sense “स्वायमानाय etc.” See ante. स्वागतम् is elliptical for स्वागतं ते where ते has क्रियायोगे षर्थी ।

28. चाणक्य—भद्र, वर्यय इदानीं स्वनियोगवृत्तान्तम् । अपि
वृषलमनुरक्ताः प्रकृतयः ।

Chanakya—Good man, now report the details of your work. Are the subjects attached to Vrishala ?

चरः—अह इ । अस्त्रेण खलु तेषु तेषु विरागकारणेषु परिहरिअन्तेसु सुगहोदनामहेए देवे चन्द्रउत्ते दिठं अनुरत्ताओ पकिदिओ । किंदु उण अत्थि एत्थ णअरे अमच्चरक्खसेण सह पढमं ससुप्पण्णसिणेहवहुमाणा तिण्णिण पुरिसा देवस्स चन्द्रसिरिणो सिरि ण सहन्दि । [अथ किम् ? आर्य्येण खलु तेषु तेषु विरागकारणेषु परिक्लियमाणेषु सुगहोतनामधेये देवे चन्द्रगुप्तं दृढमनुरक्ताः प्रहृतयः । किन्तु पुनरस्त्यत्र नगरे अमात्यराक्षसेन सह प्रथमं समुत्पन्नस्त्रेहवहुमानास्त्रयः पुरुषाः देवस्य चन्द्रश्रियः श्रियं न सहन्त ।

Spy—What else (Yes). As all those reasons for discontent are being removed by your noble self, the subjects have become firmly attached to Sire Chandragupta of auspicious name. But then, in this city, there are three persons, in whom attachment and regard for minister Rakshasa had grown before this who do not brook the glory of Sire whose splendour is as of the moon.

चाणक्यः (सक्रोधम्)—ननु वक्तव्यं स्वर्जोवितं न सहन्ते इति । अत्र, अपि ज्ञायन्ते नामधेयतः ?

Chanakya—(angrily). You should rather say that they do not brook their own life. Good man; are they known by name ?

चरः—कहं अजाणियजनामहेआ अस्सस्स निवेदिअन्ति ? [कथम् अज्ञातनामधेया आर्यस्य निवेद्यन्ते] ।

Spy—How can those whose names are unknown be reported to Noble Sir.

चाणक्य—तेन हि श्रोतुमिच्छामि ।

Chanakya—Then I wish to know (Lit.—to hear).

CHARCHA

1. स्वनियोग etc.—नियोग employment, work. इत्तस्य अन्तः इत्तान्तः details, स्वस्य नियोगः । तस्य इत्तान्तः etc, Obj, of दर्शय ।

2. इषलम्—कर्मप्रवचनीययोगेद्वितीया । If अनु is treated as an उपसर्ग then इषल becomes the आधार of अनुरक्त and takes the ७मी विभक्ति । Cf. “देवे चन्द्रगुप्ते अनुरक्ताः” below.

3. अथ किम्—a compound अव्यय implying स्वीकार assent. Here अस्ति is also an अव्यय ।

4. चन्द्रश्रियः—चन्द्रस्य श्रीः । सा इव श्रीः अस्य etc. तस्य । Related to श्रियम् ।

5. नामधेयतः—नामधेय = name. तसि स्वार्थं after तृतीया करणे । Or प्रकृत्यादि इया ।

6. आर्यस्य—श्रेषे षष्ठो । चतुर्थी was expected in connection with the root निवेद्यन्ते (नि + विद् + णिच् + लट् अन्ते कर्म णि) ।

29. चरः—सुणादु अज्जा । पटसं दाव अज्जस्स रिपुपक्खे वद्ध-
पक्खपाटो खवणखो जीवसिद्धि [शृणोत्वार्थः । प्रथमं ताव-
दाय्येस्य रिपुपक्षे वद्धपक्षपातः क्षणको जीवसिद्धिः] ।

Spy—Listen, Noble Sir, Farthest is the mendicant Jiva-siddhi with a fixed bias towards the side of your enemy.

चाणक्यः—(सहर्षमात्मगतम्) अस्मद्रिपुपक्षे वद्धपक्षपातः

क्षणकः !

Chanakya—(With joy to himself) The mendicant with a fixed bias towards the side of our enemy !

चरः—जीवसिद्धौ गाम सा जेण सा अमच्चरक्खमपत्ता
विसक्खणा देवे पव्वदोसरे सममावेसिदा । [जीवसिद्धिर्नाम स

येन सा अमात्यराक्षसंप्रयुक्ता विषकन्या देवे पर्वतेश्वरे समा-
वेशिता] ।

Spy—Jivasiddhi is indeed the same that settled upon king Parvateswara the inauspicious poison-maid employed by minister Rakshasa.

चाणक्यः—(स्वगतम्) जीवसिद्धिरेष तावत् अस्मत्प्रणिधिः ।
(प्रकाशम्) भद्र, अथापरः कः ?

Chanakya—(*To himself*) This Jivasiddhi is but my emissary ! (*Aloud*) Good fellow, who is the next ?

चरः—अज्ज अवरो वि अमच्चरकखसस्स पिअवअस्स काअत्थो मअडदासो नाम [आर्थ्य अपरोऽपि अमात्यराक्षसस्य प्रियदयस्यः कायस्थः शकटदासो नाम] ।

Spy—Noble Sir, the next is the Kayastha who is a dear friend of minister Rakshasa, Sakatadāsa by name.

चाणक्यः—(विहस्यात्मगतम्) कायस्थ इति लघ्वी मात्रा ।
तथापि न युक्तं प्राक्तनमपि रिपुमवज्ञातुम् । तस्मिन् मया
सुहृच्छ्रमना सिद्धार्थको विनिश्चितः । (प्रकाशम्) भद्र, तृतीयं
श्रोतुमिच्छामि ।

Chanakya—(*Laughing*)—*to himself*) A Kayastha is a small matter still it is not proper to slight even an ordinary enemy. On him Siddharthaka has been set by me in the guise of a friend. (*Aloud*) Good man, I wish to hear of the third.

चरः— तितोओ वि अमच्चरकखसस्स दुदोअं विअ हिअअं
पुप्पउरणिवासी मणिआरसेही चन्दनदासो नाम । यस्स गेहे
कलत्तं ण्णासोकदुअ अमच्चरकखतो णअरादो अवक्कन्त

[तृतीयोऽपि अमात्यराक्षसस्य द्वितीयमिव हृदयं पुष्पपुरनिवासी मणिकारश्चेष्टी चन्दनदासो नाम । यस्य गृहे कलत्रं न्यासीकृत्य अमात्यराक्षसो नगरादपक्रान्तः ।

Spy—The third is the second self, as it were, of minister Rakshasa, the jeweller-banker known as Chandanadasa that resides at Pushpapura. in whose house having entrusted his wife, minister Rakshasa retired from the city.

CHARCHE

1. बह्वपक्षपातः—पक्षे पातः leaning towards the side. बहुः पक्षपातः अनेन one that has taken a bias. बहु—।

2. चपणको जीवसिद्धिः—This is इन्दुवर्मान् spoken of already.

3. जीवसिद्धिर्नाम etc.—The spy is ignorant of the real facts relating to the विषकन्या and tries to refresh Chanakya's memory about जीवसिद्धिः । The false report has been assiduously circulated by चाणक्य and will be of use in Act V. सम् + आ + सिष + क्तिच्, क् कर्मणि सनादेशिता was applied He was the agent through whom Rakshasa sent the malign poisoned girl.

4. लघुमात्रा—मात्रा is the same as परमाणु in Sl. 10, ante. ; small measure slight matter. The remark does not refer to Sakatadasa personally, but to the whole class of Kayasthas. They are but scribes and not fighters, what then have kings and ministers to fear from them.

5. तस्मिन् etc.—‘तस्मिन्’ शकटवदि ‘मया सुहृत्कन्या’ शिवच्छनिग ‘सिद्धार्थकः’ तद्वाना राजपुरुषः ‘द्विजगैजितः i. e. सिद्धार्थक, who is one of the king's officers and a spy, has been already told off by me to warn him-self into Sakatadasa's confidence with professions of friendship and keep watch.

6. द्वितीयमिव हृदयम्—Lit like a second heart i. e, an object of great trust, अतःविश्वासभाजनम् ।

7. मणिकारश्चेष्टी—मणोन् करोति मणिकारः, कर्षयन्, a jeweller. अष्टानि अष्टवस्तुनि सन्ति अस्य इति अष्टी a rich man banker. मणिकारश्चानौ अष्टी च ; or—मणिकारवाना अष्टी—कर्षधा, or शाकपाथै वादि तम् ।

8. न्यासोक्तम्—न्यस्तते इति नि + अस + घञ् मर्माणि न्यासः trust property. अन्यासं न्यास कृत्वा इति न्यास + चि + व + क्त + ल्यप् leaving like trust property, निश्चेप दव समर्थम् ।

9 अपक्रान्तः—अप + क्रम + क्त कर्त्तरि gone away.

30. चाणक्यः—(आत्मगतम्) नूनं सुहृत्तमः । न हि अनात्मसदृशेषु राक्षसः कलत्रं न्यासोकरिष्यति । (प्रकाशम्) भद्र, चन्दनदासस्य गृहे राक्षसेन कलत्रं न्यासोक्तम् इति कथम् अवगम्यते ?

Chanakya—(To himself) Surely he is his best friend. Rakshasa will not indeed entrust his wife to one who is not like a second self. (Aloud) Good man, how is it known that his wife has been entrusted by Rakshasa to the house of Chandanadaśa.

चरः—अज्ज इअं अज्जुलिअमुहा अज्जं अवगदथं करिस्सदि [इयम् अज्जुलिसुद्धं आर्य्यम् अवगताथं करिष्यति] इत्यप्येति ।

Soy—Noble Sir, this signet ring will render Noble Sir informed of the matter (Delivers the ring).

चाणक्यः—(मुद्रामवलोक्य गृहीत्वा राक्षसस्य नाम वाचयति । सङ्घर्षं स्वगतम्) ननु वक्तव्यं राक्षस एव अस्मदङ्गुलिप्रणथी संवृत्त इति । (प्रकाशम्) -भद्र, अज्जुलिसुद्धाधिगमं विश्वरेण्यो अतुसिच्छामि ।

Cha - Seeing the ring takes it up and reads Rakshasa's name. With joy -to himself) Well, it should be said that Rakshasa himself has become a suitor for (place on)

our fingers. (*Aloud*) Good man, I wish to hear in details the circumstances of your coming by the signet ring.

चरः—सुणादु अज्जो । अत्थिं दाव अहं अज्जेण पौरजण-
चरिदअणेसणे निउत्तो परघरप्पवेसे परस्स अणासंकणि.
ज्जेण इमिणा जमपडेण हिण्डन्तो मणिआरसेट्ठिचन्दनदासस्स
गेहं पविट्ठोहिह । तहिं जमपडं पसारिअ पउत्तोहिह गौदुइं
गाइदुम [शृणोत्वार्थः । अस्ति तावदहम आर्येण पौरजन
चरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्थानाशङ्कनोयेन अनेन
यमपटेन आहिण्डमानो मणिकारश्चेष्टिचन्दनदासस्य गृहं
प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्यं प्रवृत्तोऽस्मि गोतानि
गातुम्] ।

Spy—Lisen Noble Sir. The fact is, employed by your noble self at noting the doings of others, I entered the house of the jeweller-banker Chandanadasa roaming with this Yama's canvas which cannot excite suspicion in entering other's houses. There, opening cut the Yama's canvas I commenced singing songs.

चाणक्यः - ततः किम् ?

Chanakya—What next ?

CHARCHA

1. नूनं सुहृत्तमः etc. — अत्र चन्दनदासः 'नूनं' राक्षसस्य 'सुहृत्तमः' । 'आत्मसदृशः' निजानुरूपः यो 'न' तादृशीषु जनेषु राक्षसः कलत्रं न हि न्यासोक्तरूपति' निधास्यति । आत्मना सदृशः (देहान्तरकल्पाः), इतत्— । न आत्मसदृशः ।

2. अवगतार्थम्—अवगतः अर्थः वस्तु प्रपन्नवस्तु येन तम् । You will know all from this signet-ring. अव+गम means 'to know' cp.—“अवगम्यते” here.

3. वाचयति—वाचा योजयति इति णिच् । उच्चारयति ।

4. अस्मादङ्गुलि etc.—अस्मान् अङ्गुलयः, तासु प्रणयौ । Cf.—“सुद्रा यस्य करारङ्गुलिप्रणयिनो” etc. Act V. It is not simply the ring that has come into my hands, but Rakshasa himself has fallen into my clutches. नाणक्य did not at all expect this piece of good luck. Hence he was in raptures and rapidly arrived at a decision. The entire plot in all its details flashed before his eyes.

5. विस्तरेण—विस्तर, विस्तार, विष्टर all come from the same root लृ । The second with चञ् and refers to expanse, width etc., the first with अप restricted to words, speech etc. (the rule being “प्रथमे वावशब्दे”) । The third has अप् कर्मणि and changes स into ष (when restricted to mean tree or kusa grass to sit upon by the rule “हृच्चासनयोर्विष्टरः”) ।

6. अस्ति etc.—अस्ति is an अव्यय and used idiomatically as in the present case to imply “it is fact.” अस्ति तावत् आर्थेण भवता ‘पौरजनस्य चरितान्वेषणे’ व्यापारपरिज्ञाने ‘नियुक्तः अहं परगृहस्य प्रवेशं परस्य अनशङ्कनीयेन’ शङ्कानिरासकेन ‘अनेन यमपटेन सह आहिण्डमानः’ धमन् ‘मणिकारश्रेष्ठिनः चन्दनदासस्य गृहं प्रविष्टोऽस्मि etc. हिण्ड to wander is here अकर्मक । For a सकर्मक use, cf. “आहिण्डमानः अटवीतः अटवीम्”—Sak. Act II.

31. चरः—तदो अ एकादो अववरकाटो पञ्चवरिसदेसोओ
आतदंसखोअसरोराकिदो, कुमारथो वालत्तणसुल्लहकोदूहलो-
पफुल्लणअणो निक्कमिदुं पउत्तो । तदो हा णिग्गदो हा णिग्गदो
त्ति संकापरिग्गह्णिविद्वत्तिओ तस्स एव्व अववरकस्स अब्-
भन्तरे इत्थिआजणस्म उट्ठिदो महन्तो कलअलो । तदो ईसि-
दारदेसदाविदसुहोए एक्काए इत्थिआए सो कुमारथो णिक्कमन्तो
एव्व णिव्भञ्जिअ अवलम्बिदो कोमलाए वाहुलदाए । तस्माए
कुमारसंरोधसंभमपचलिदङ्ग लिदो करादो पुरिसअङ्गुलिपरिणा-

हृत्पमाणधडिद्या विगलिता इयं अङ्गलिमुद्रिका देहलीबन्धुष्वि
 पडिद्या उद्विटा ताए अणवबुद्धा एव मम चरणपाशं समा-
 गच्छिद्य प्रणामणिहुद्या कुलवहु विश्व निश्चला संवृत्ता । मएवि
 अमश्चरक्षसस्य गामंकिदेत्ति अजसस पादमूलं पाविदा ;
 ताएसो इमाए आअमो [ततश्च एकस्मात् अववरकात्
 पञ्चदशदेशीयः अतिदर्शनीयशरोराकृतिः कुमारकः बालत्व-
 सुलभकौतूहलोत्फुल्लनयनः निष्क्रामितुं प्रवृत्तः । ततः “हा
 निर्गतः हा निर्गतः” इति शङ्कापरिग्रहनिवेदयिता तस्यैव
 अववरकस्य अभ्यन्तरे स्त्रीजनस्य उत्थितः महान् कलकलः ।
 ततः ईषद्वारदेशदापितमुख्या एकया स्त्रिया स कुमारकः
 निष्क्रामन्नेव निर्भर्त्स्य अवलम्बितः क्रोमलया वाहुलतया ।
 तस्याः कुमारसंरोधसंभ्रमप्रचलिताङ्गुलिः करात् पुरुषाङ्गुलि-
 परिणाहप्रमाणधटिता विगलिता इयमङ्गुलिमुद्रिका देहली-
 बन्धे पतिता उत्थिता तथा अनवबुद्धा एव मम चरणपाशं
 समागत्य प्रणामनिभृता कुलवधूरिव निश्चला संवृत्ता । मयापि
 अमात्यराक्षसस्य नामाङ्किता इति आर्य्यस्य पादमूलं प्रापिता ।
 तत् एषोऽसराः मुद्रायाः आगमः] ।

Spy—And then, from a certain room, a boy about five years old of a very lovely make of frame, attempted to come out with eyes beaming with curiosity that is common in childhood. Thereat, a great hubbub of females shouting “Alas ! gone out, Alas ! gone out” indicative of alarm arose within that very room. Then the boy, just as he was coming out was seized by his (Or—with her) tender ivy-like arm by a

lady who for a moment (Or—slightly) showed her face at the door and scolded him. This signet-ring made in the measure of the size of a man's finger and slipping off from her hand in which the fingers worked violently in her hurry for the arrest of the boy dropped on the cemented ledge; rebounded, rolled up to the edge of my foot unperceived by her, and stopped dead like the bride in a household motionless while making a bow; and as it is engraved with the name of minister Rakshasa, it has been brought by me to the foot of Noble Sir's foot. So this is (the story of) its accession.

ततश्चेति । 'ततश्च एकस्मात् अववरकात्' प्रकीर्णत् 'पञ्चवर्षदेशीयः' किञ्चिद्गुण
पञ्चवर्षः 'अतिदर्शनीया' परमलनीहारा 'शरोराकृतिः' देहघटना अङ्गयोजना यस्य
तादृशः 'कुमारकः' कीऽपि बालः 'बाललसुलभ' बालकोचित यत् 'कौतूहलं' कुतुकं तेन
'उत्फुल्ले' विकसिते 'नयने' यस्य तादृशो भूत्वा 'निष्कामितु' प्रवृत्तः, न तु निष्कामितः ।
तथाविधया आकृत्वा मन्ये महाजनस्य कस्यचित् अयं बालः इति । 'ततः' तस्य एव
अववरकस्य अभ्यन्तरे स्त्रीजनस्य नारीणां 'शङ्कापरिग्रहस्य' भयाविर्भावस्य 'निवेदिधत्त
सूचकः [शिष्यष्टया समासः] 'हा निर्गतः हा निर्गतः' हा कष्टमपघातः कुमारः 'इति
महान् कालकलः उल्लितः' । तन्मन्ये तच्च वान् तत्रत्याः सुगुप्तं रक्षन्ति । 'ततः ईषत्'
यथा तथा 'द्वारदेशे द्वापित' दत्तं, यथा तादृश्या 'एकया म्त्रिया स कुमारकः
निष्क्रान्नामेव निभेत्स्य' तिरस्कृत्य 'कोमलया बाहुलतया' बालस्य भुजं निजकरेण वा
'अवलम्बितः' निरुद्धः । 'भत्' सनात् मन्ये इयं बालस्य माता इति । 'पुरुषस्य अङ्गुलीः'
यः 'परिणाहः' विशालता तस्य 'प्रमाणेन' मात्रया 'घटिता' निर्मिता 'इयं अङ्गुलिमुद्रका
कुमारस्य संरोधे' नियमने या 'रंभमः' त्वरा तेन 'प्रचलिताः अङ्गुलयः' यस्मिन्
तादृशात् 'तस्याः कारात् विगलिता' च्युता सती टंङ्खीवन् 'द्वारस्य पुरोवर्ति' नि कुट्टिमी
'प्रतिता' ततश्च अभिघातात् 'उल्लिता' ततः 'तथा' रमण्या 'अनवबुद्धा एव' अविदिता
एव 'मम चपथपात्रं' समागत्य प्रणामे' अभिवादनकर्मणि 'निभृता' निभृता 'कुलवधु-
रिव निभृता संभृता' । 'मया अपि' इयम् अङ्गुलिमुद्रा 'अमात्यराजस्य' नात्वा अङ्गिता

चिह्नता 'इति' हेतोः 'आर्थ्य' मा' भवतः 'पादभूः' चरणप्रान्तस इयं प्रापिता' आनीता ।
 नूनसीनेन कुमारोऽयं राक्षससा इयञ्च तस्मा पत्नी इति प्रतिभाति । 'तत' तस्मात्
 एषः असा' मुद्रायाः 'अगमः' प्राप्तिः प्राप्तिवृत्तान्त इत्यर्थः ।

CHARCHA

1. अथवरकात—अथर्विद्यते अनेन अस्मिन् वा इति अथ + वृ + अप करणे अधि-
 करणे वा अवनरः that which shelters, a room. स एव अथक् कः, स्वार्थे
 कन् । Telang takes it as "aperture, window." But here it is
 'a room' as is obvious from 'अथवरकसा अन्तर' below. अपादाने प्रसी ।

2. पञ्चवर्षं दीशोयः—पञ्च वर्षाणि असा पञ्चवर्षः of five years. ईषटूनः पञ्च-
 वर्षः इति पञ्चवर्ष + दीशोयर् by "ईषटसमाप्ती कल्पव् दीशदीशोयः" ।

3. अतिदर्शनोय etc.—For analysis see व्याख्या । Some read
 प्रियदर्शनोय etc., i. e., प्रिया च दर्शनोया च शरीराङ्गतिः यस्याः । प्रियः lovely,
 दर्शनोय worth-seeing.

4. कुमारकः—अज्ञातः कुमार इति कुमार + कन् अज्ञाति ।

5. बालत्वमुलभ—etc.—उदृ + फण + क्त कर्त्तरि उतफुल्ल by "उतफुल्ल-
 सफुल्लश्रीरूपस्यख्यानम्" and "तिच्" । Now see व्याख्या । From
 his looks I could see he was no ordinary boy but the son of
 some high personage.

6. शङ्कापरिग्रह etc.—परि + ग्रह + अप् भावे परिग्रहः entertainment,
 शङ्कायाः परिग्रहः entertainment of fear etc. see व्याख्या । They were
 alarmed that the boy was going out, hence the boy was in
 hiding.

7. ईषट्हार etc.—Analysis in व्याख्या । The णिच् in दापित is
 स्वार्थे । If however we suppose that she was urged in the act
 by the other females in the room, then the णिच् is regular ;
 expound—दापितं सुखं यस्याः not यथा । Because ईषट्हापित, therefore
 she too was in hiding.

8. निर्भतं स्य etc.—The chiding shows that the lady was the
 mother of the boy. निर् + भर्त्स + क्यच् ।

9. कुमारसंरोध etc.—See व्याख्या । The fingers were प्रचलित,
 hence the ring was jerked out.

10. पुरुषाङ्गुलि etc — See व्याख्या । Hence too large for her fingers, consequently jerked out. The पुरुष was evidently her husband.

11. अङ्गुलिसुद्रिका—सुद्रयति इति सुद्रः पचाद्यच् । स एव सुद्रकः । स्त्रियाम् सुद्रिका । See also व्याख्या ।

12. देहलीबन्ध—बन्धनं बन्धः । देहली verandah. देहल्याः बन्धः देहली-बन्धः, which means बद्धदेहली cemented verandah—“भावानयने द्रव्यानयनम्” इति न्यायात् । Also note “गृहावयवहृषी देहली” ।

13. नामाङ्गिता—Hence minister Rakshasa is the father of the boy, and he placed his family in charge of चन्दनदास when leaving town, the ring being a memento. Cf. “नगरान्निष्क्रामतो मम हस्तात्” etc. Act II.

32. चाणक्यः—भद्रं श्रुतम्, अपसर । नचिरादस्य परि-
श्रमस्य अनुरूपं फलम् अधिगमिष्यसि ।

Chanakya—Good man all is heard ; now retire. Before long you will get reward befitting this toil (of yours).

चरः—जं अज्जी आणवेदि [यदार्य्य आञ्जापयति] (इति निष्क्रान्तः) ।

Spy—As Noble Sir commands (*exit*).

चाणक्यः—शाङ्गं रव, शाङ्गं रव ।

Chanakya—Sarngarava, Sarngarava.

(प्रविष्य) शिष्यः—उपाध्याय, आञ्जापय ।

Pupil—(*entering*) Preceptor, command me,

चाणक्यः—वत्स, मसौभाजनं पत्रञ्च उपानय ।

Chanakya—Bring me ink-pot and a leaf, my boy.

(शिष्यास्तथा करोति)—(*Pupil daes as bid*)

चाणक्यः—(पत्रं गृह्णीत्वा स्वगतम्) किमत्र लिखामि ?
अनेन खलु लेखेन राक्षसो जितव्यः ।

Chanakya—(Holding the leaf—to himself) What shall I write on it? Rakshasa has indeed to be conquered with this letter.

(प्रविश्य) प्रतीहारी—जिदु अज्जो [जयतु आर्यः] ।

Warder—(entering) Let Noble Sir conquer.

चाणक्यः (सहर्षमात्मगतम्)—गृह्णीतो जयशब्दः ।

(प्रकाशम्) शोणोत्तरे, किमागमनप्रयोजनम् ।

Chanakya—(With joy—to himself) The announcement of victory is accepted. (Aloud) Sonottara, what is the object of your coming.

CHARCHA

1. नचिरात्—न is an अव्यय different from नञ् though meaning the same. चिरात् is another अव्यय meaning चिर । नचिरात्, सुप्तपा । Comp नैकराग, Act III, Sl. 19, and “नभिन्नहृत्तयः”—Kirat I अपवर्गे तृतीया । अव्ययत्वात् सुवल्पीपः ।

2. पत्रम्—A leaf—a भूज्जं leaf very likely.

3. किमत्र लिखामि—चाणक्य now makes a fresh effort to gain his object, *viz.*, the winning over of Rakshasa. This is technically known as a विन्दु । ‘अवान्तराद्यविच्छेदे विन्दुरच्छेदिकारणम्—Resumption of plans after interruption is विन्दु which preserve continuity of action. The interruption was here offered by the यमपटचर ।

4. राक्षसो जितव्यः—No sooner these words are pronounced by चाणक्य, than an unexpected person says जयतु आर्यः । चाणक्य takes this as a happy augury and is assured of जय । So he exclaims गृह्णीतो जयशब्दः । This is technically called a गण्ड । ‘गण्डः प्रस्तुतसम्बन्धि भिन्नार्थं सहसोदितम्’ ।

33. प्रतोहारो—अज्ज, देवो चन्दसिरी सीसे कमलमुडला-
आरमञ्जलिं निवेसिअ अज्जं विणवेदि । इच्छामि उज्जेण
अवभ्यणुणादो देवस्स पवदीसरस्स पारलोइअं कारिदुम् ।
तेण अ धारित्पूर्वाइं आहरणाइं वड्डणाणं पडिवादीम त्ति ।
(आर्य्य देवश्चन्द्रश्रीः शीघ्रं कमलमुकुलाकारम् अञ्जलिं निवेश्य
आर्य्यं विज्ञापयति—“इच्छामि आर्य्येण अभ्यनुज्ञातः देवस्य
पवतेश्वरस्य पारलौकिकं कारयितुम् । तेन च धारितपूर्वाणि
आभरणानि ब्राह्मणानां प्रतिपादयामि” इति) ।

Warder—Noble Sir, placing on his head his joined palms like a lotus—bud, Sire of moon's splendour, speaks to Noble Sir thus—“Permitted by Noble Sir, I wish to have performed the Sardha of King Parvateshvara, and to make a gift to Brahmanas of the jewellery previously worn by him.”

चाणक्यः—(सहष मात्मगतम्) साधु वृषल, ममैव हृदयेन
सह संमन्त्र्य सन्दिष्टवानसि । (प्रकाशम्) शोणोत्तरे, उच्यताम्
अस्मद्दचनाद्दृषलः—“साधु वत्स, अभिन्नः स्वस्वसि लौकव्यव-
हाराणां तदनुष्ठीयताम् आत्मनोभिप्रायः । किन्तु पवतेश्वरधृत-
पूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्यः एव प्रतिपादनोयानि ।
तदहम् स्वयमेव परीक्षितगुणान् वृद्धिगान् प्रेषयामि” ।

Chanakya—(With joy—to himself) Bravo, Vrishala ! you have spoken (as if) having consulted my own heart. (Aloud) Sonattara, let Vrishala be informed this in my words—
“Bravo, my son ! you are indeed aware of the ways of the world ; so let your wish be accomplished. But the valuable jewellery formely worn by Parvateswara should be bestowed

upon the worthy alone, so I will myself send you Brahmanas of tested merit.

प्रतीहारौ— जं अज्जो आणवेदि [यदार्यं आज्ञापयति]
(इति निष्क्रान्ता) ।

Warder—As Noble Sir commands (*exit*).

चाणक्यः शाङ्गरव, उच्यन्ताम् अस्मद्वचनात् विश्वावसु-
प्रभृतयः त्रयो भ्रातरः—‘वृषलात् प्रतिगृह्य आभरणानि
भवद्भिरहं द्रष्टव्यः’ इति !

Chanakya—Sarngarava, let the three brethers Visvavasu
etc. be told this in my name—“You having received jewellery
from Vrishala have to see me.”

शिष्यः—तथा (इति निष्क्रान्तः) ।

Pupil—So be it (*exit*).

प्रतीहारी इति । हे ‘आर्यं देवः चन्द्रश्रीः कमलमुकुलस्य आकार इव आकारो’
यस्य तादृशम् ‘अञ्जलिं शीघ्रं’ शिरसि ‘निवेश्य’ वज्राञ्जलिः सन् भवन्तम् प्रथम्य इत्यर्थः
‘आर्यमिति विज्ञापयति—“आर्येण अभ्यनुज्ञातः” दत्तानुमतिः सन् ‘देवस्य
पर्वतेश्वरस्य पारलौकिकं’ श्राद्धकर्म ‘कारयितुमिच्छामि’ । ‘तेन धारितपूर्वाणि च’
‘आभरणानि’ अलङ्करणानि ‘ब्राह्मणानां’ ब्राह्मणभ्यः ‘प्रतिपादयामि च’ ददामि च’
चाणक्य इति । हे ‘वृषल’ एतत् ‘साधु’ । ‘मम हृदयेन सह संमन्त्रा एव सन्दिष्ट-
वानसि’ विज्ञापितवानसि । एतदेव ममापि हृदये वर्त्तते इत्यर्थः । ‘लोकव्यवहाराणां’
लोकाचाराणाम् ‘अभिज्ञः खलु असि तत् आत्मनः अभिप्रायः अनुष्ठायताम्’ क्रियताम्
श्राद्धम्, दीयताञ्च ब्राह्मणभ्यः आभरणम् अन्यथा लोकाचारविरुद्धं स्यात् । ‘किन्तु
पर्वतेश्वरेण घृतपूर्वाणि भूषणानि गुणवन्ति’ विचित्रतामहाहतादिगुणैर्युक्तानि अतो
‘गुणवद्भा एव’ सत्पात्रेभ्य एव ‘प्रतिपादनीयानि’ दीयानि । ‘तत्’ तस्मात् ‘अहं स्वयमेव
परीक्षिताः दृष्टाः ‘गुणाः’ येषां ‘तादृशान् ब्राह्मणान् प्रेषयामि’, तेभ्यो देहि ।

CHARCHA

1. शोष—This supposes that शोष is not merely an आदेश of शिरस् in special cases only, but exists independently also. But rules like “अचि शोषः” (पा ६ र ६र) seem to argue against it. Amara however supports our poet ‘उत्तमाङ्ग शिरः शोषं सूक्ष्मा ना सस्तकोऽस्त्रियाम्”।

2. पारलौकिकम् - परः लौकः the other world. स प्रयोजनम् अस्म इति टञ् । Or परलौकिके भवम् इति टञ् by the Varttika “लौकात्तरपदाच्च” ।

3. नमैव etc.—See व्याख्या । Cf. ‘हृदय, मा उत्ताम । एव त्वया चिन्तितानि अनस्या मन्त्रयते”—Sak. Act. I.

4. धारितपूर्वाणि—पूर्व धारितानि, सुप्सुपा । धारित leads because पूर्वाणि has पूर्व final in भूतपूर्व in the rule “भूतपूर्वे चरट्” । But “ज्ञापकसिद्धं न सर्वत्र”, hence पूर्व धारितानि is not wrong.

5. विश्वावसु etc.—विश्व becomes विश्वा by “विश्वसावसुराटोः” ।

6. Remark—The three pieces of jewellery will be mentioned in the letter he is going to write now, and will play their part in Act V.

34. चाणक्यः—उत्तरोऽयं लेखार्थः पूर्वः कथमस्तु ? (विचिन्त्य) आः ज्ञातम् । उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य क्लृप्तराजलोकस्य मध्यात् प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादो नृसिंहः

काश्मीरः पुष्कराक्षः क्षत्रिपुमहिमा सैन्धवः सिन्धुत्रेणः ।

मेघाखाः पञ्चमोऽस्मिन् पृथुतुरगबलः पारसोकाधिराजो

नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमाष्टुं ॥३०॥

Chanakya—Let this be the last thing in the letter ; what should be the first ? (Reflecting) Ha ! I have got it. From spies I have come to know that from among that body of

Mlechha kings, foremost five kings follow Rakshasa with great affection, they are—Chitravarman the king of Kuluta ; Simhanada the lion-like King of Malaya ; Puskaraksha the King of Kashmere ; Sindhusena the King of Sindhu by whom the majesty of his enemies has been curtailed ; and the fifth in this is Megha by name, the King of Persia with a vast force of cavalry. I will surely now write the names of these ; let Chitrugupta blot them out (of his book).

चाक्षक्य इति । 'अयम्' एषः अलङ्कारवृत्तान्तः 'उत्तरः' चरमः 'लेखस्य' पदस्य लिख्यमानस्य 'अर्थः' वस्तु भविष्यति । अलङ्काराणि उल्लिख्य लेखम् उपसंहरिष्यामि इत्यर्थः । किन्तु लेखस्य 'पूर्वः' पूर्वार्थः प्रारम्भवस्तु 'कथमस्तु' कौटुम्भो भवतु तत् नावधारितम् । ('विचिन्ता') 'आः ज्ञातम् निर्णीतं मया तदपि वस्तु । तदेव आह— 'प्रणिधिभ्यः उपलब्धवानस्मि' ज्ञातवानस्मि 'यथा तस्य' मलयकेतुसंगृहीतस्य 'स्र्च्छेकराज- लोकास्य मध्यात् प्रधानतमाः पञ्च राजानः परया' परमेश 'सुहृत्तया' मित्रभावेण 'राक्षसम् अनुवचंते अनुगच्छन्ति । के ते ? 'ते यथा'—'कौलूतः' कुलूताधिपतिः 'चित्तवर्मा' तन्नामा इत्यर्थः । 'मलयनरपतिः वृमिंहः पुरुषश्च' 'सिंहनादः' तदाख्य इत्यर्थः । 'काश्मीरः' कश्मीराधिपतिः 'पुष्कराक्षः' तन्नामा इत्यर्थः । 'सिन्धुवः' सिन्धु राजः 'क्षतः' उच्छिन्नः 'रिपुमहिना' शत्रुनाहात्म्या' येन तादृशः 'सिन्धुषेणः' तन्नामा । अस्मिन् राजवर्गे 'पृथु' विपुलं 'तुरगबलम्' अश्वसैन्यं यस्य तादृशः 'मेघाखाः' मेघनामा मेघनादसंज्ञकः 'पारसीकाधिराजः पञ्चमः' । भवतु किमेभिः पञ्चभिः तदाह—'ध्रुव' निश्चितम् 'अहम् अधुना नामानि' लेखस्य प्रारम्भे 'लिखामि' । तेन किमाघातम् ? तेन तेषां ध्रुवोच्छ्रयः तत् लेखकाले एव 'चित्तगुप्तः' यमपुरे जीवितनामलेखनकर्म्मणि व्यापारितः कायस्थः 'प्रमाद्य' चालयत् निजलेखपत्रात् उत्सारयत् । मदीयेन लेखि- नैव कालदष्टा एते पञ्च जीविनेभ्यो वद्विष्कृताः इत्यर्थः [प्रापत्काले लोट्] ।

CHAROHA

1. स्र्च्छेकराजलोकस्य—लोक = समुह ; cf. 'स राजलोकः कृतपूर्वं संवित्' इति कालिदासः । स्र्च्छेकाः राजानः स्र्च्छेकराजाः with टच् added. तेषां लोकः etc.

2. कौलुतः—कुलूतानां राजा इति कुलूत + अञ् कौलूतः। कुलूत is supposed to be the modern *Kulu* in the north-western frontier which at present carries an extensive fruit-trade with India.

3. मलयनरपतिः—Wilson supposes that मलय stands for the Western Ghats. Telang agrees with him. But against this we note that मलयनरपति here is called a क्लिच्छ। In Act V this prince is called मलयनगराधिपः which treats मलय as a city. But the Western Ghats are district, not a नगर। On this account Telang there questions the authenticity of the reading मलयनगराधिपः। “I doubt much whether मलयनगर is right. Malaya is the name of a mountain and the country about it”—Telang, Notes p. 38. The suspicion naturally arises that Malaya here is not the Western Ghats at all but some city to the North. In Act V we see that the Malaya king wants to share Malayaketu's kingdom with the King of Kuluta and the King of Kashmere. It is possible therefore that these kings are all neighbours of Malayaketu. The poet himself places the kingdom of Malavaketu some seven day's journey to the north of Magadha. “युष्माकम् उत्तरत्वा दिशि दक्षिणां दिशं प्रस्थितानाम्” etc. Act. V.

4. काश्मीरः—काश्मीर is modern Kashmere कश्मीराणां राजा काश्मीरः।

5. सिन्धवः—सिन्धु is modern Sind. तेषां राजा।

6. सिन्धुषिणः—सिन्धुः सेना अस्या। स becomes ष by “एति संज्ञाया-स्यगतम्”।

7. मेघाखाः—मेघः आख्या अस्या। मेघ here is contraction for मेघनाद as भीम is of भीमसेन (see Act V).

8. पारसीक—पारसीक is modern Persia.

9. चिदगुप्त etc.—चिदगुप्त is the record-keeper of Yama. The record is of the *alive*. The number of the dead is infinite and cannot be recorded. चाणक्या's idea here is that these five kings are as good as dead, so let चिदगुप्त remove their names

from his record. Some take it as a defiance to चित्रगुप्त *i. e.*, चाणक्य means to say "let चित्रगुप्त remove these names from my writing if he dare". But the question is why चित्रगुप्त should at all think of removing the names from चाणक्य's list. He is concerned with his own *Khata*—and does not care what चाणक्य enters in his *Khata*. प्र+ञ्ज+लोट् तिप् (त्) = प्रमष्टु ।

35. (विचिन्त्य) अथवा न लिखामि, पूर्वमनभिव्यक्तमेव आस्ताम् । (नाटेन लिखित्वा) शार्ङ्गरव ।

(*Reflecting*) Or, I will not write (the name); let the first part remain obscure. (*Acting writing*) Sarngarava.

(प्रविश्व) शिष्यः—उपाध्याय, आज्ञापय ।

Pupil—(*entering*) Command me Preceptor.

चाणक्यः—वत्स, श्रोत्रियाक्षराणि प्रयत्नलिखितानि अपि नियतम् अस्फुटानि भवन्ति । तत् उच्यताम् अस्मद्भवनात् सिद्धार्थकः—“एभिः अक्षरैः केनापि कस्यापि खयं वाच्यम् इति अदत्तवाह्यनामानं लेखं शकटदासेन लेखयित्वा मामुपतिष्ठस्व । न च आख्येयमस्मै चाणक्यो लेखयतीति ।

Chanakya—My son, the characters of a Srotriya even if written with great care, always become illegible; so let Sidharthaka be ordered in my words—“Some one has to be personally addressed in these words by some one else; so having got (these written in) a letter written by Sakatadasa with no name given on the outside, you meet me. It should not be given out to him that Chanakya is causing this to be written.

शिष्यः—तथा (इति निष्क्रान्तः) ।

Pupil—So be it (*exit*).

CHARCHA

1. पूर्वम्—The first part of the letter.
2. लिखित्वा—Writing without mentioning the names. This is only to mislead the शिष्य, चाणक्य would never write himself.
3. अनभिव्यक्तम्—अभि + वि + अञ्ज + क्त कर्मणि अभिव्यक्त disclosed. न तथा । For reasons see below.

4. एभिः अक्षरैः—‘एभिः अक्षरैः’ इमानि अक्षराणि उच्चार्य ‘किनापि’ जनेन ‘कस्यपि’ जनस्य यतः ‘स्यं वाच्यम्’ आत्मना वक्तव्यम् ‘इति’ उक्त्वा *i. e.*, some one will have to repeat exactly these words in presence of some one else ; the reciter will get it by heart from the writing. This is to hoax Sakatadasa, but the hoax is a clumsy one and should not have misled Sakatadasa, (see Act V and Intro.)

5. सिद्धार्थकः—This is an officer employed to spy over Sakatadasa. The names were suppressed also to mislead. The letter itself will be found in Act V.

6. अदत्तः etc.—वह्निर्भवं वाह्यम् वह्निस् + यञ् exterior; अदत्तं वाह्यनाम अस्मिन् not addressed. No address was necessary because the messenger will repeat the words. It was not a letter at all.

7. उपतिष्ठस्व—उप + स्था + लौट् स्व do you meet. ‘उपाह्वेषपूजा—’ इति सङ्गतिकरणे आत्मनेपदम् ।

8. न चाख्येयम् etc.—आ + ख्या (or चक्ष स्थाने ख्या) + यत् कर्मणि । This is to allay suspicion, because Sakatadasa is a leader of Rakshasa’s party at Kusumapura.

36, चाणक्यः—(खगतम्) हन्त जितो मलयकेतुः ।

Chanakya—(To himself) Ha ! Malayaketu is conquered !

(प्रविश्या लेखहस्तः) सिद्धार्थकः—जेदु अज्जा । अज्ज अअं से सअडदासेण लिह्दिदो लेहः [जयतु आर्य्यं, आर्य्यं अयं स शकटदासेन लिखितो लेखः] ।

Siddharthaka—(Entering letter in hand) Let Noble Sir conquer. Here is the letter written by Sakatadasa.

चाणक्यः—(गृहीत्वा) अहौ दर्शनीयानि अक्षराणि !
(अनुवाच) भद्र, अनया मुद्रया मुद्रयैनम् ।

Chanakya—(Taking it up) Oh! how beautiful are the characters! (Having read) Good man, seal it with this stamp.

सिद्धार्थकः—(तथा कृत्वा) अज्ज अअं मुद्दिदो लेहो ।
किं अवरं अणुचिद्धीअदु । [आर्य्य अयं मुद्रितः लेखः ।
किमपरम् अनुष्ठीयताम्] ।

Siddharthaka—(Doing as bid) Noble Sir, here is the letter sealed; What else has to be done?

चाणक्यः भद्र कस्मिंश्चित् आमज्जनानुष्ठेये कर्मणि त्वां
व्यापारयितुमिच्छामि ।

Chanakya—Good man. I wish to employ you in a certain work that has to be done by a trusted person.

सिद्धार्थकः (सहर्षम्)—अज्ज अनुग्गिद्दिदोस्सि । आण-
वेदु अज्जो किम् इमिणा दासजणेन अजसम् अनुचिद्धिद्व्वम् ।
[आर्य्य अनुग्ग हीतोऽस्मि । आज्ञापयत्वार्य्यः किमनेन दासजनेन
आर्य्येस्य अनुष्ठातव्यम्] ।

Siddharthaka—(With joy) Noble Sir, I am favoured. Let Noble Sir command what has to be done for him by this slave.

CHARCHA

1. हन्त etc.—हन्त is an अव्यय here हर्षे । He is now sure of success, hence the joy. Note हन्त जितः and जयत् आर्य्यः in contiguity. Another गण्ड । Cf. “गृहीतो जयशब्दः” ante.

2. अनया सुश्रया—This is Rakshasa's signet-ring (see *ante*.)

3. आप्त etc.—आप्तः प्रत्ययितो जनः आप्तजनः । तेन अनुष्ठेयम् etc. Qual कर्मणि । वि+आ+ष्ट+णिच् तुमुन् व्यापारधितुम् to employ. आप्त is used deliberately to humour Siddharthaka.

37. चाणक्यः—प्रथमं तावत् वधस्थानं गत्वा घातकाः सरोषदक्षिणाक्षिसंकोचसंज्ञां प्राहयितव्याः । ततः तेषु गृहीतसंकेतेषु भयापदेशात् इतस्ततः प्रद्वृतेषु शकटदासो वधस्थानात् अपनीय राक्षसं प्रापयितव्यः । तस्माच्च सुहृत्प्राणपरिरक्षणपरितुष्टात् पारितोषिकं प्राह्यम् । राक्षस एव कञ्चित् कालं सेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदम् अनुष्ठेयम् । (कर्णे एवमिव) ।

Chanakya—First of all the executioners have to be taught by you, after going to the place of execution, the meaning of the signal of contracting the right eye in wrath ; then they having understood the signal and fled hither and thither under the pretence of fright, Sakatadasa has to be removed from the place of execution and led up to Rakshasa and reward has to be accepted from him overjoyed at the saving of his friend's life. Next Rakshasa has to be served by you for sometime and then when our enemies have come close to us, this service is to be rendered by you (*Whispers into his ears*).

CHARCHA

1. सरोष etc.—सरोषेण सह वक्तमानम् सरोषम् in wrath. दक्षिणम् अक्षि दक्षिणाक्षि । तस्य संकोचः । सरोषं यथा तथा दक्षिणाक्षिसंकोचः, सुप्रसुगः । स एव संज्ञा संकेतः । ताम् । सहसरोष also correct.

2. प्राहयितव्याः—ग्रह् + णिच् + तव्य कर्मणि have to be taught बोधयितव्याः । The root being बुद्धार्थक we have अणिकच्, कर्मसंज्ञा । Thus

—घातकाः सच्चां यद्दीप्यन्ति = त्वं घातकान् संचांग्राहयिष्यति etc. Chanakya means that this has to be done without the knowledge of Sakatadasa, otherwise Sakatadasa will see through the hole of the ruse.

2. A. तेषु—भावे ७मी । Thus तेषु प्रदुतेषु' पलायितेषु—सतसु etc.

3. भयापदेशात्—भयमेव अपदेशः क्लम तस्मात् । The executioners are to pretend fright. ल्यप् लोपे कर्मणि ५मी । भयापदेशमात्रव्य इत्यर्थः ।

4. सुहृतप्राण etc.—सुहृतं मित्रं । श्रीभनं हृदयमस्य etc. by "सुहृतदुर्द्धौ मित्रामित्रयोः" । सुहृदः प्राणाः । तेषां परिरक्षणम् । तेन परितुष्टः । तस्मात् । Qual. तस्मात् *i. e.* राक्षसात् । परितोषः प्रयोजननस्य इति परितोष + टञ् पारितोषिकम् reward. The story will reach Rakshasa through his friend शकटदास and he will reward the deliverer of his friend. This is how the plan works—Sakatadasa on seeing his friend सिद्धार्थकं whisper into the ears of the executioners, will think that he is bribing them for his release. Possibly चाणक्य placed money with सिद्धार्थक for the purpose. The success of the plan must have been a shock to चाणक्य showing as it did that *his* servants too were not above corruption, and no wonder these executioners were themselves executed by चाणक्य's orders for having allowed शकटदास to escape (See Act VI). The situation would have been a queer one if the executioners had known their duty better.

5. प्रत्यासन्नेषु etc.—'परेषु' शत्रुषु सल्लग्नैः प्रमुखेषु 'प्रत्यासन्नेषु' कुसुमपुर-प्रान्तेषु, सतसु *i. e.*, when the enemy has marched up close to our capital. 'इदम्' कर्णे कथ्यमानम् प्रयोजनम् ।

38. सिद्धार्थकः—जं अज्जी आणवेदि [यदाय्य आज्ञापयति] ।
Siddharthaka—As Noble Sir commands.

चाणक्यः—शार्ङ्गं रव, शार्ङ्गं रव ।

Chanakya—Sarngarava, Sarngarava.

(प्रविश्य) शिष्याः—उपाध्याय आज्ञापय ।

Pupil—(Entering) Command me Preceptor.

चाणक्यः—उच्यताम् अम्भक्षचनान् कालपाशिको दण्ड-
पाशिकश्च यथा—“वृषलः समाज्ञापयति य एष क्षपणको
जीवसिद्धिर्नाम राक्षसप्रयुक्ती विषकन्यया पर्वतकं घातितवान् स
एनमेव दोषं प्रख्याप्य सनिकारं नगरात् निर्वास्यताम्” इति ।

Chanakya—Let Kalapasika and Dandapasika be told in my name that Vrishala commands thus—‘He, the mendicant known as Jivasiddhi who employed by Rakshasa had killed Parvatesvara, with a poison-girl, be expelled from the city with indignities, with this very offence proclaimed.’

शिष्यः—तथा (इति परिक्रामति) ।

Pupil—So be it (goes round the stage).

चाणक्यः—वत्स तिष्ठ तिष्ठ—“योऽयमपरः कायस्थः शकट-
दासो नाम राक्षसप्रयुक्तो नित्यम् अम्मच्छूरीरम् अभिद्रोग्धुम्
इह प्रयतते स चापि एनं दोषं प्रख्याप्य शूलमारोप्यताम्
गृहजनश्चास्य बन्धनागारं प्रवेश्यताम्” इति ।

Chanakya—Stop my boy, stop—“And this other, a Kayastha known as Sakatadasa who, here employed by Rakshasa, constantly attempts to harm our person, be put to the stake with this offence proclaimed and the members of his house-hold be led to the prison.

शिष्यः—तथा (इति निष्क्रान्तः) ।

Pupil—So be it (exit).

CHARCHA

1. कालपाशिकः etc.—These two are the executioners.
2. प्रख्याप्य—प्र + चक्ष + शिच् + ल्यप्, having proclaimed.
3. सनिकारम्—ति + क्त + घञ् भावे निकार disgrace. तेन सह यथा तथा ।

4. *Remark*—From य एष to निर्वासाताम् are चन्द्रगुप्त's words of command, इति being the कर्म of समाज्ञापयति । जीवसाह was really employed, by चाणक्य ; Rakshasa was innocent of the murder (See ante. and Intro.) This again is a hoax, the निर्वासन being a farce. चाणक्य wanted him near Rakshasa.

5. योऽयमपरः etc.—From here to प्रवेश्यताम् are again चन्द्रगुप्त's words of command. The reader perhaps see that Chandra-gupta was king in name only चाणक्य wielding power. His words are passed off as words of the king (इषल) ।

6. अस्मच्छरीरम्—अस्मद् refers to चन्द्रगुप्त । कर्म of the क्रिया in अभिद्रोशुम् by 'क्रुचद्रुहोरुपसृष्टयोः कर्म' ।

7. अभिद्रोशुम्—अभि + द्रुह + तमुन् । The इ of the द्रुह optionally becomes ढ or घ when तुमुन् follows ; hence अभिद्रोडुम् is also correct. Again इट् is optional by the rule "रषादिभाश्च" । Thus अभिद्रोडितुम् is another form. This charge is a true one against शकटदास । See Act II "चन्द्रगुप्तशरीरम् अभिद्रोशुम् etc."

8. प्र + विश + णिच् + लोट् ताम् कर्मणि = प्रवेश्यताम् be entered. Nom. तया ॥ आ + रुह + णिच् लोट् ताम् = आरुष्यताम् । Nom. तया ।

39. चाणक्यः (चिन्तां नाटयित्वा आत्मगतम्)—अपि नाम दुरात्मा राक्षसी गृह्येत ?

Chanakya—(Acting reflecting—to himself) would wicked Rakshasa be really caught ?

सिद्धार्थकः—अज्ज गहीदो [आर्य्य गृहीतः] ।

Siddharthaka—Noble Sir, caught.

चाणक्यः—(सहर्षं मात्मगतम्) हन्त गृहीतो राक्षसः ।
(प्रकाशम्) भद्रं कोऽयं गृहीतः ।

Chanakya—(With joy—to himself) Ha! Rakshasa is caught ! (Aloud) Good man, who is it that is caught ?

सिद्धार्थकः—गहीदो अज्जसंदेसो । ता गमिस्सं कज्जसिद्धोए ।
[गृहीत आर्य्यसन्देसः । तस्मात् गमिष्यामि काण्यसिद्धेए] ।

Siddharthaka—Noble Sir's message is caught by me. So I may leave (to work) for the success of the undertaking.

चाणक्यः—(साङ्गुलिमुद्रं लेखमर्चयित्वा) गमयताम् । अस्य ते कार्यसिद्धिः ।

Chanakya—(Delivering letter with the signet-ring) Depart, may success in the work attend you.

सिद्धार्थकः—तच्च [तथा] (इति निष्क्रान्तः) ।

Siddharthaka—So be it (*exit*).

(प्रविशत) शिष्यः—उपध्याय, कालपाशिको दण्डपाशिकश्च उपध्यायं विज्ञापयतः—‘इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनम्’ इति ।

Pupil—(Entering) Preceptor, Kalapasika and Dandapasika say this to you—‘Here, command of Sire Chandragupta is being executed.’

चाणक्यः—शोभनम् । वत्स मणिकारश्चेष्टिनं चन्दनदासम् इदानीं द्रष्टुमिच्छामि ।

Chanakya—Very well. My son, I wish now to see the jeweller-banker Chandanadasa.

शिष्यः—तथा । (इति निष्क्रम्य चन्दनदासेन सह प्रविशत) इत इतः शूष्टिन् ।

Pupil—So be it. (Going out and coming back with Chandanadasa) This way Banker, this way.

CHARCHA

1. नाटयित्वा—Telang reads नाटयति, but as there is continuity, नाटयित्वा seems preferable.

2. अपि नाम etc.—यह + लिङ् ईत कर्मणि गृह्यते । सम्भावनायां लिङ् ।
I have laid my plans but would they succeed. Nom. मया ।

3. गृहीतः—Another omen (गृह्यः) । चाणक्यः is elated at this and exclaims हन्त गृहीतो राक्षसः । Cf. “गृहीतो जयशब्दः”, ante.

4. कार्यसिद्धौ—कार्यस्य सिद्धिः success of the undertaking as whispered to you. तस्यै । तादर्थ्ये धर्थौ ।

40. चन्दनदासः—(खगतम्) चाणक्यमि अकरुणे सः सा
सहाविदस्म जणस्स निदोसस्स वि सङ्गा, किं उण मह जाद-
दोसस्स । ता भणिदा मए धनसेणप्पमुहा णिअणिवेससंठिआ
—कदावि चाणक्यहदओ गेहं विचिस्सावेदि । ता अवहिदा
णिव्वहेह भट्ठिणो अमच्चरक्खसस्स घरअणम् । मह दाव जंहेदि
तं होदुत्ति [चाणक्ये अकरुणे सहसा शब्दायितस्य जनस्य
निर्दोषस्यापि शङ्का, पुनर्मम जातदोषस्य । तस्मात् भणिता
मया धनसेनप्रमुखा निजनिवेशसंस्थिताः—“कदापि चाणक्य-
हतको गेहं विचिनीति । तस्माद्वहिता निर्वहत भर्त्तरमात्य-
राक्षसस्य गृहजनम् । मम तावत् यद्भवति तद्भवतु” इति ।

Chandanadasa—(To himself) Chanakya being heartless, apprehension arises even in an innocent person, when unexpectedly summoned ; what is to be said of me with guilt attached ? So Dhanasena and other who live in my house have been instructed my me thus—“Wretched Chanakya might any moment search my house, so remove with care the members of the household of our master Minister Rakshasa. Let come what may unto me.”

शिष्यः—भोः शूछिन, इत इतः ।

Pupil—This way, O Banker, this way.

चन्दनदासः—अञ्जमाअच्छामि [अयमागच्छामि] । (उभौ
परिक्रामतः) ।

Chandanadasa—Here I am coming (*Both go round the stage*).

शिष्यः—(उपसृत्य) उपाध्याय, अयं श्रेष्ठो चन्दनदासः ।

Pupil—(*Approaching*) Preceptor, here is Chandanadasa the Banker.

चन्दनदासः—जे दु अज्ज [जयतु आर्य्यः] ।

Chanakya—Let Noble Sir prosper.

चाणक्यः—(नाट्येन अवलोक्य) श्रेष्ठिन् स्वागतम् ।
इदमाह्वयमाह्वयताम् ।

Chanakya—(*Acting seeing*) Welcome, Banker. Here is a seat, be seated.

चाणक्य इति । 'चाणक्ये अजरुणे' दद्याहीने निर्दयत्वेन प्रसिद्धे सति 'सहसा शब्दायितस्य' अतर्कितमाहूतस्य 'निर्दोषत्वापि जनस्य शला' भवति 'किं पुनर्मम जातदोषस्य' । 'तस्मात् धनसेनप्रसुखाः निजनिर्वैर्य' सदृशे 'संस्थिताः' कृतवासाः पुरुषाः 'मया भविताः'—'चाणक्यहतकः कदापि गेह' मङ्गलं 'विचिनीति' निरूपयति 'तस्मात् भक्तुः अमात्यरक्षसस्य गृहजनम् अवहिताः सन्तः 'निर्वहत' अपनयत । 'मम तावत्' एतेन कर्मणा 'यद्धवति तद्धवतु' ।

CHARCHA

1. शब्दायितस्य—शब्दं कारित इति शब्द + क्यङ् + णिच् + क्त कर्मणि lit. made to shout; hence summoned. दुःख's अपि here seems superfluous. Qual. जनस्य । विचिनीति is from वि + चि 'search' etc.

2. चाणक्यहतकः—हत एव हतकः hapless. चाणक्यस्यसौ हतकस्य "कुत्सितानि कुत्सन्तः" इति समासः ।

3. विचिनीति—The Prakrita reads विचिनीति with णिच् । This

is for विचाययति । लट् is optional by the rule “विभाषा कदाकर्हो;” । विचाययिष्यति is the sense.

4. निर्वाहन - वह means to carry ; hence this = do remove. Cf. “निर्वाहित आत्मा”—Sak. Act VI

5. स्वगतम् is elliptical for ते स्वागतं भवतु—ते taking क्रियायोगे ४र्थी ॥ आस + लोट् तामभावे = आस्यताम् । Ncm. त्वया ; con-true—इदमासनं भवति, त्वया आस्यताम् ।

41. चन्दनदासः (प्रणम्य)—किं ण जानादि अज्जो जह अणुचिदो उवअरो हिअअस्य परिहवादोवि दुःखमुप्पादेदि । ता इह ज्जेव उचिदाए भूमोए उपविसामि [किं न जानाति आर्यः यथा अनुधित उपचारो हृदयस्य परिभवादपि दुःख-मुत्पादयति ? तस्मात् इहैव उचितायां भूमामुपविशामि] ।

Chandanadasa - Bowing) Is not Noble Sir aware that honour unbecoming gives greater pain to the heart than even indignity ? So I sit here on the ground in self as becomes me.

चाणक्यः—भोः अेष्ठिन् मा मैवम् । संभावितमेव इदम् अस्मद्विधैः भवतः । तत् उपविश्रताम् आमन एव ।

Chanakya—Ho Banker ! Don't do so, don't. This (a seat) for you is indeed thought of by people of our stamp. So do you sit down on the seat itself.

चन्दनदासः (स्वगतम्)—उवक्खित्तणेण ह्हुट्ठेण किंवि [उपच्छिन्नमनेन दुष्टेण किमपि] (प्रकाशम्) जं अज्जो आण-वेदि [तदार्यः आज्ञापयति] (इति उपविष्टः) ।

Chandanadasa—(To himself) Something is started by this villain. (Aloud) As Noble Sir commands (sits down).

चाणक्यः—भोः अेष्ठिन् चन्दनदास, अपि प्रचोयन्ते सं-व्यवहाराणां वृद्धिलाभाः ।

Chanakya—Ho ! Banker Chandanada, do profits of your investments improve (Or—accrue) ?

चन्दनदासः (स्वगतम्)—अच्चादरो संकणोओ [अत्यादरः शङ्कनीयः] । (प्रकाशम्) अह इ' । अज्जस्स पसाएण अख-
खिडा मे दाणिजग [अथ किम् । आर्य्यस्य प्रसादेन अखखिडतं
मे दाणिजगम्] ।

Chandanadasa—(To himself) Too much interest is to be dreaded. (*Aloud*) Through Noble Sir's favour, my trade is uninjured or uninterrupted.

चाणक्यः—न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् अधुना स्मारयन्ति प्रकृतौः ।

Chanakya—Do not indeed the lapses of Chandragupta now remind the subjects of the virtues of the king departed ?

चन्दनदासः (कर्णौ पिधाय)—सन्तं पावम् । सारअणिसा-
समुग्गएण विअ पुण्णिणमाचन्द्रेण चन्दसिरिणा अहिअं णन्दन्ति
पक्किदिओ । [शान्तं पापम् । शारदनिशास्सुद्वगतनेव पूर्णिमा-
चन्द्रेण चन्द्रश्रिया अधिकां नन्दन्ति प्रकृतयः] ।

Chandanadasa—(Blocking his ears) Begone si ! Subjects are all the greater pleased with Chandrasri as with the full-moon well up (in the sky) in an autumnal night

CHARCHA

1. अनुचित etc.—उपचर्यते अनेन इति उप + चर् + घञ् करणे उपचारः honour. Construe—'अनुचितः' अनुपयुक्तः उपचारः' सम्मान' हृदयस्य दुःखम् उत्तपादयति । परि + भू + अप् भावे परिभवः disgrace. तस्मात् । अपदाने पञ्चमी ! I do not deserve a seat in the presence of you ; you know it, yet you offer me a seat. The offer is a mockery which pains me more than disgrace.

2. सम्भावितम् etc.—सम्भावनं योग्यताध्यवसानम् deeming as fit. Cf. "साम्भावनागुणसवेहि तनीश्वराणाम्"—Sak Act VII. 'अस्मद्विधेः' नाद्वैः

क्रमेः 'भयतः' सख्यन्त्वि इदम् आसनम् आसनदानमित्यर्थः 'सम्भावितमेव' याग्यतया अत्र भयतमेव—you really deserve a seat in our presence. टुण्डि takes इदम् with both उपचार and परिभवः in चन्दन's speech. He overcomes the difference of gender by writing उपचारकरणम् and परिभवकरणम्, i. e., चाणक्य wants to say इदं परिभवकरणम् सम्भावितमेव because you are a criminal, but Chandanadasa understands इदम् उपचारकरणं सम्भावितमेव ।

3. उपचिन्तम्—उपचिप is introduction. उपचिन्तम् set on foot (Telang). उप समीपे चिन्तम् इति उप+चिप+क्त । The villain is going to introduce something unpleasant.

4. प्रवीच्यन्ते—प्र+चि+लट् अन्ते कर्मकर्त्तरि । Nom. बहुवचनः ।

5. संव्यवहाराणाम्—सम्+वि+धव+ङ्+घञ् भावे संव्यवहारः mercantile transaction, investment

6. इद्धिलाभाः—इद्धि refers to interest on loans, and लाभ to trade-profits. इद्धयश्च लाभाश्च etc. The inquiry is relevant as there has been a change of dynasty which often ruins merchants.

7. वारिज्यम्—वारिज् a trader. वारिजः कर्म 'इति वारिज् + षज् वारिज्यम् trade. टुण्डि reads वारिज्या in the feminine; but वारिज्य is neuter; the feminine form is वारिज्या not वारिज्या । Cf. "वारिज्यं तु वारिज्या स्यात्" इत्यमरः । "वारिज्यामिति काशिका । 'माधदस्तु' वारिज्या-शब्दः स्वभावात् स्त्रीलिङ्गः । भावे एव चात्र प्रत्ययो न तु कर्मणि इत्याह । भाष्यं तु 'दूतवारिज्याश्च' इति नास्तीति । ब्राह्मणादित्यात् वारिज्यामपि" इति दर्शितः ।

8. चन्द्रगुप्तदोषाः etc.—An artfully worded question; yes or no, whichever is the answer, assumes चन्द्रगुप्तदोषाः । But चन्दनदास cleverly avoids the trap. प्रकृतौः is the अर्थककर्त्तृकर्म । Thus प्रकृतयः अनिक्रान्तपार्थिवगुणान् स्मरन्ति—चन्द्रगुप्तदोषाः प्रकृतौः अनिक्रान्तपार्थिवगुणान् स्मरन्ति; because स्मरण having a kind of बोध, the root is बुधार्थक । But grammarians differ from the poet—"पूर्वे ज्ञानसामान्यार्थानामेवग्रहणम् न तु तद्विशेषाणाम्..... तेन स्मरति जिघ्रन्ति इत्यादीनां न"—भट्टोजिः । Hence read स्मरन्ति प्रकृतयः ।

9. पिपाय—This stands for अपिपाय cf. "वष्टि भागुरिरक्तोपसनायो-रूपसर्गयोः । आपिपायि हलन्तानां यथा वाचा निशा दिशा" ।

10. शान्तं पापम्—A common expression with dramatists. Cf. "शान्तं पापं प्रतिहतमसङ्गलम्"—Sak. Act V. and see notes there.

11. शारद etc.—शरदि भवा शरद् + अष् स्त्रियाम् शारदी (शरद being a ऋत) । शारदी निशा gives शारदनिशा with पुंल्लिङ्ग । तत्र समुद्रतः etc.

12. पूर्णमा etc. — पूरौ आप्यायनी + क्त भावे पूर्णम्, i. e., पूरणम् । पूर्णेन पूरणेन चन्द्रस्य पूरणेन निर्वृत्ता इति पूर् + इमप स्त्रियाम् पूर्णमा full moon, by "भावप्रत्ययान्तात् इमव् वक्तव्यः" । "पूरैर्मासी पूर्णमा" इत्यमरः । पूर्णमा चन्द्रः । तेन श्या करणे । Similarly parse चन्द्रश्रवा ।

42. चाणक्यः—भोः श्रेष्ठिन् यद्येव प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियसिच्छन्ति राजानः ।

Chanakya—Ho Banker, if so the king expects pleasure in return from the pleased subjects.

चन्दनदासः—आरुवेदु अज्जो किं कित्तिणं इमादो जणादो इच्छादि ति [आज्ञापयतु आर्यः किं कियत् अस्माज्जनादिप्यत इति] ।

Chandanadasa—Let Noble Sir command what and how much is desired of this person.

चाणक्यः—भोः श्रेष्ठिन् चन्द्रगुप्तराजमिदं न नन्दराजम् । यतो नन्दस्यैव अर्थरुचेः अर्थसम्बन्धः प्रीतिसुत्पादयति । चन्द्रगुप्तस्य तु भवतामपरिक्षेप एव ।

Chanakya—Ho Banker, it is Chandragupta's rule now, not Nanda's rule. For of greedy Nanda touch with money alone, but of Chandragupta it is only your absence of distress, that causes pleasure.

चन्दनदासः (सहर्षम्)—अज्ज अनुगृहोदोह्मि [आर्य अनुगृहोतोऽस्मि] ।

Chandanadasa—(With joy) Noble Sir, I am favoured.

चाणक्यः—भोः श्रेष्ठिन् स च अपरिक्लेशः कथमाविर्भवति इति ननु भवता प्रष्टव्याः स्मः ।

Chanakya—But Ho Banker it should have been asked of me how that absence of distress may appear.

चन्दनदासः—आणवेदु अज्जो [आज्ञापयतु आर्यः] ।

Chandanadasa—Let Noble Sir command.

चाणक्यः—संक्षेपतो राजनि अविरुद्धाभिर्वर्तितव्यम् ।

Chanakya—Briefly one has to conduct oneself in a manner not hostile to the king.

चन्दनदासः—अज्ज, का उण अघण्णो रणणा विरुद्धोत्ति अज्जेण अवगम्यो अदि [आर्य कः पुनरधन्यः राज्ञा विरुद्ध इति आर्येण अवगम्यते] ।

Chandanadasa—But Noble Sir who is the hapless chap deemed hostile to the king by Noble Sir ?

CHARCHA

1. कियत्—कि परिमाणस्य इति किम् + वतु (घतु) कियत् how much. उक्तकर्म of इत्येते (इष + लट् ते कर्मणि) ।

2. नन्दस्यैव etc.—एव is misplaced ; construe अर्थसम्बन्ध एव etc. Reference to the greediness of Nanda occurs elsewhere also. Cf. “स्वामिनो मुक्तशब्दा.” Act III, Sl. 14 Construe—अर्थं रुचिः यस्य तादृशस्य लुब्धस्य इत्यर्थः नन्दस्य, अर्थसम्बन्धः धनलाभः एव प्रीतिमुत्पादयति ।

3. अपरिक्लेशः—भवताम् अपरिक्लेशः क्लेशभाव एव प्रीतिमुत्पादयति । The नञ् implies अभाव । “तत्सादृश्यसभावश्च तदन्यत्वं तदल्पता । अप्रागस्त्यं विरोधश्च नञर्थः षट् प्रकीर्तिताः ॥” An अव्ययीभाव would give अपरिक्लेशम् ।

4. ननु भवता etc.—This is a mild rebuke to the Banker. You should have asked how the अपरिक्लेश is to be secured ; but you did not.

4. A. प्रच्छ + तव्य = प्रष्टव्याः are to be asked. Pred. to वयम् ॥ अस् + लट् मस् = स्मः । Nom. वयम् ।

5. संक्षेपतः etc.—चाणक्य here explains how the अपरिक्लेश comes—one should not be hostile to the king.

6. राज्ञा विरुद्धः—वि + रुध् + क्त कर्त्तरि विरुद्धः hostile कृतविरोधः । राज्ञा सह विरुद्धः कृतविरोधः etc. राज्ञा taking ऊह्य सहाय्ये तृतीया ।

7. अघन्यः—न घन्यः luckless, because he will meet with instant death.

43: चाणक्यः—भवानेव तावत् प्रथमम् ।

चन्दनदासः (कर्णौ पिधाय)—सन्तं पावं, सन्तं पावं । कौदिर्सी तिणाणं अग्निणा सह विरही [शान्तं पापं शान्तं पापम् । कीदृशः तृणानाम् अग्निना सह विरोधः] ?

Chandanadasa—(Blocking the ears) Begone sin, Avaunt sin ! What sort of conflict is of straw with fire ?

चाणक्यः—अयमीदृशो विरोधः यत् त्वमद्यापि राजापथप्रकारिणः अमात्यराक्षसस्य गृहजनं स्वगृहमभिनीय रक्षसि ।

Chanakya—The conflict is of this kind—that even now you are hiding, taking over to your house, the house hold members of minister Rakshasa who is doing injury to the king.

चन्दनदासः—अज्ज, अल्लिअं एदं । केणावि अणभिण्णेषु अज्जस्स निवेदिदम् [आर्य्य अल्लोकमेतत् । केनापि अनभिञ्जेन आर्य्यस्य निवेदिदम्] ।

Chandanadasa—Noble Sir, this untruth must have been reported to Noble Sir by some one unacquainted (with facts).

चाणक्यः—भोः अष्टिन् अलमाशङ्कया । भोता पूर्व-राजपुरुषाः पीराणाम् अनिच्छतामपि गृहजनं निक्षिप्य देशान्तरं व्रजन्ति । ततः तत्प्रच्छादनं दोषमुत्पादयति ।

Chanakya—Ho Banker, away with alarm. Frightened officials of the former king depart for other countries after

leaving the members of their household in the house of even unwilling citizens. The hiding of them afterwards attaches guilt.

चन्दनदासः—एवं गणेशम् । तस्मिन् समये आसि अह्णवने
अमञ्जरक्षसस्य घरअगोति [एवं नु इदम् । तस्मिन् समये
आसीत् अस्मद्गृहे अमात्यराक्षसस्य गृहजन इति] ।

Chandanadasa = So is this indeed. The household members of minister Rakshasa were in my house at that time.

चाणक्यः—पूर्वम् “अनृतम्” इदानीम् “आसीत्” इति
परस्परविरोधिनी वचने ।

Chanakya—At first ‘untruth’, now ‘were’—these are mutually contradictory statements.

चन्दनदासः—एतन्न अत्र अत्रि मे वाक्छन्दम् [एताव-
देव अस्ति मे वाक्छन्दम्] ।

Chandanadasa = There is only this much of verbal fraud in me.

चाणक्यः—भोः अस्मिन्, चन्द्रगुप्ते राजनि अपरिग्रह-
शुल्लानाम् । तत् समर्पय राक्षसस्य गृहजनम् अशुल्लं
भवतु भवतः ।

Chanakya—Ho Banker, no adoption of fraud, Chandragupta being king ! So give up the household members of Rakshasa ; let there be complete absence of fraud with you.

CHARCHA

1. राजापथ्य etc.—पथिन् + यत् पथ्यम् beneficial. न पथ्यम् not beneficial, i. e., an injury. राज्ञः अपथ्यम् । तं करोति इति णिनिः ।

2. अभिनीय—अभि + नी + क्यप् having led towards—a rare use. However, Cf. “अभिनीय च दर्शितः” Act VI, Sl. 15.

3. अलोकम्—Untrue. This may mean (1) never was, or (2) is not. The first is not a fact, but the second is true ; cf. “अवहिता निर्वहत भक्तुः अमात्यराजसस्य गृहजनम्”—Ante.

4. अनिच्छतामपि—You are needlessly frightened. The निक्षेप was his doing. You did not like it, so no fault attaches to you.

5. तत्प्रच्छादनम्—तस्य गृहजनस्य प्रच्छादनम् । The प्रच्छादन is your work, hence दोष ।

6. अद्यतम्—i e., अलीकम् as above. Here चाणक्य uses the word in the first sense, i. e., never was, which is an obvious contradiction.

7. परस्परविरोधिनी—परिण परिणविरुद्धेति = परस्परिण विरुध्यते = परस्पर + वि + कथ + णि + न साधुकारिणि कर्त्तरि । Compare the rules ‘कर्त्तव्यतिहारि सर्वानानो वी वाच्ये—’ ‘अन्वपरयोर्न सनःसवन’, ‘असमासमञ्जावि पूर्वपदस्य सुपः सुवक्तव्यः’ । The सु in परस्पर does not become विसर्ग because परस्पर is of the कर्त्तादि class, and it does not disappear in the final compound owing to बहुलस्य in “समासश्च बहुलम्” ।

8. वाग्लनम्—वाचि लनम् fraud in speech. सुप.सुपा । He calls it a fraud because his object was to mislead with the double sense in अलीकम् ।

9. अपरिग्रह—परि + ग्रह + अप् भावे परिग्रहः adoption etc.

10. अल्लसम्—ल्लस्य अलावः, चञ्चयोभावः ।

44. चन्दनदासः—६.७.७, यां दिग्गुणवेमि आसी अक्षरि
अमञ्जरखससस्य अरणो ति [अर्य्यं, ननु विज्ञापयामि आसौ-
दस्मदगृहे अमात्यराजसस्य गृहजन इति] ।

Chandanadasa = But Noble Sir, I say that the household members of minister Rakshasa were in my house.

चाणक्यः—अथ इदानीं का गतः ।

Chanakya—Well, whither are they gone now ?

चन्दनदासः—ए जाणामि [न जानामि] ।

Chandanadasa—I do not know.

चाणक्यः— (स्मितं कृत्वा) कथं न ज्ञायते नाम । भोः
अस्मिन्, शिरसि भयम् अतिदूरे तत्प्रतिकारः ।

Chanakya—(Smiling) Hallo ! not known indeed ! Ho
Banker ! the danger is overhead and its remedy is very far.

चन्दनदासः (स्वगतम् —

उपरि घणं घणरडिञ्चं दूरे दृष्ट्वा किमेददावडिभम् ।

हिमवदि दिव्योसहित्रो सौख्ये रूपो समाविष्टो ॥ २१ ॥

[उपरि घनं घनरटितं दूरे दयिता किमेतदापतितम् ।

हिमवति दिव्योषधयः शोषे सर्पः समाविष्टः ॥]

Chandanadasa—(To himself) What is this that has come
to pass ? The deep roar of clouds above, but the beloved is
away ! Snake is mounted on head, divine herbs on the
Himalaya !!

CHARCHA

1. आसीत् अस्मद्गृहे etc.—The emphaasis is on आसीत् । आसीत्
not अस्ति ।

2. शिरसि भयम्—The भय is from the king who is at your
very door. The प्रतीकार is expected from Rakshasa who is very
far away. अन्यथः ॥ एतत् किमापतितम् ? उपरि घनं घनरटितम् etc. as in
the sloka व्याख्या—‘एतत् किमापतितम्’ समायातं मे । व्याकुलीभृतोऽहम्
अनेन कर्तव्यं न जाने । कौटुम्बसेतत् इत्याह—प्रवासस्थस्य जनस्य यथा ‘उपरि’
मस्तकायं ‘घनं’ गभीरं ‘घनरटितं’ मेघगर्जनं किन्तु ‘दूरे’ तत्प्रतीकारो ‘दयिता’
प्रिया एतदपि तथैव । यथा—‘हिमवति’ दूरस्थे हिमगिरी ‘दिव्योषधयः’ विषहरा
क्रीतिलताविशेषाः किन्तु ‘शोषे’ मस्तके सर्पः समाविष्टः ‘आहृद्ः’ इति यादृशम् एतदपि
यादृशमेव । शिरसि भयं दूरे प्रतीकारः इति भावः । The verse is only a

paraphrase of चाणक्य's शिरसि भयम् etc. above. दुष्ट is perhaps right in treating this an interpolation. Our suspicions were aroused by the fact that भोज in his सरस्वतीकण्ठाभरण takes the first half in this verse as representing the matter which has to be illustrated (दार्ष्टान्तिक), the second half furnishing the illustration itself (दृष्टान्त)। “अत्रापि दार्ष्टान्तिकमभिधाय उत्तरकाल-मेव दृष्टान्तः”—सरस्वतीकण्ठाभरण। From our context the first portion cannot be the दार्ष्टान्तिक, because it does not at all suit चन्द्रनन्दस case. भोज evidently takes the verse as coming from some traveller away from his native place. Very significant again is the fact that भोज quotes the verse in Sanskrit while here it is in the Prakrita.

3. शोरे.—See “दिवश्चन्द्रश्रीः शोषं कमलसुकुल &c.”, ante.

45. चाणक्यः—अन्यच्च । नन्दमिव विष्णुगुप्तः (इत्यर्द्धोक्तं लज्जां नाटयित्वा) चन्द्रगुप्तम् अमात्यराक्षसः समुच्छेत्स्यति इति मा मैवं मंस्थाः । पश्य —

विक्रान्तैर्नयशालिभिः सुमचिवैः श्रीर्वक्रणासादिभि-

नन्दे जीवति या तदा नगमिता स्थैर्यं चलन्तौ मुहुः ।

तामेकत्वमुपागतां दुरतिमिदं प्रह्लादयन्तीं जगत्

कश्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्यत् पृथक् ॥ २२ ॥

अपिच (“आस्वादितहिरदशोणतशोभाद्” इति पूर्वोक्तं पठति) ।

Chanakya—Besides as Vishnugupta did Nanda (blushing at this half utterance) so minister Rakshasa will extirpate Chandragupta, don't you think so. Mark—Who would attempt to separate from King Chandragupta, as from the moon the Sri which, now united, is delighting the world like

Pupil—So be it. (Going out and coming back) Preceptor, it is the mendicant Jivasiddhi, who did something injurious to the king and is being expelled from the city with disgrace by the king's order.

चाणक्यः—क्षपणकः, अहह ! अथवा अनुभव राजापथ्य-
कारित्वस्य फलम् । भोः श्रेष्ठिन् चन्दनदास एवमयमपथ्य-
कारिषु तोक्ष्णदण्डो राजा । तत् क्रियतां पथ्यं सुहृद्वचः ।
समर्प्यतां राक्षसगृहजनः । अनुभूयतां चिरं विचित्रो राज-
प्रसादः ।

Chanakya—The mendicant ! Alas ! Or reap the consequences of being a worker of evil to the king. Ho Banker Chandanadasa, thus is this king a grim punisher of evil workers, so listen to the wholesome advice of a friend—deliver up the house-hold members of Rakshasa. Let unique royal favour be long enjoyed.

चन्दनदासः—णत्वि मे गीहे अभक्ष्वरअणो [नास्ति मे
गीहे अमात्यगृहजनः] । (नेपथ्ये पुनः कलकलः) ।

Chandanadasa—The house-hold members of the Minister are not in my house. (Hubbub again in the dressing room).

CHARCHA

1. राजापथ्य etc.—See राजापथ्यकारिणः अमात्यराक्षसस्य, ante.
2. सानकारम्—निकारिणसह etc. See उच्चन्तासम्पद्वचनात् etc. ante.
3. सुहृद्वचः etc.—प्रसाद will be विचित्र and will continue चिरम्
A temptation indeed !

47. चाणक्यः—शाङ्करव, ज्ञायतां किमेतन् ।

Chanakya—Sarngarava, see what this is.

शिष्यः—तथा । (इति निष्क्रम्य पुनः प्रविश्य) उपाध्याय,
अयमपि राजापथ्यकारौ एव कायस्थः शकटदासः शूलमारोप-
यितुं नौयते ।

Pupil—Very well. (Going out and coming back) Preceptor,
this too is a worker of evil to the hing—Kayastha Sakatadasa
is being led to the stake (lit—to be put on the stake),

चाणक्यः—स्वकर्मफलमनुभवतु । भोः अष्टिन्, एवमयं
राजा अपथ्यकारिषु तीक्ष्णदण्डो न मर्षयिष्यति राक्षसकलत्र-
प्रच्छादनं भवतः । तद्रक्ष परकलत्रेण आत्मनः कलत्रं जौवितञ्च ।

Chanakya—Let him enjoy the consequences of his deeds.
Ho Banker, thus a grim punisher of evil workers, this king
will not brook your hiding of the wife of Rakshasa, so with
another's wife save your own wife and life.

चन्दनदासः—अज्ज किं मे भयं दावेसि । सन्तं वि गेहे
अमञ्जरस्सुसस्स घरअणं न समप्येमि कि उण अमन्तम् ।
[आर्य्यं किं मे भयं दर्शयसि । सन्तमपि गेहे अमात्यराक्षसस्य
गृहजनं न समपयामि, किं पुनरसन्तम्] ।

Chandanadasa—Noble Sir, why do you point out danger
to me ? The wife of minister Rakshasa I would not give up
even if existing in my house, what to say when non-existent.

चाणक्यः—चन्दनदास, एष ते निश्चयः ।

Chanakya—Chandandasa is that your resolve ?

चन्दनदासः—वाढं एसो धोरो मे निश्चओ [वाढम् एष
धोरो मे निश्चयः] ।

Chandanadasa—Certainly, this is my firm resolve.

चाणक्यः—(स्वगतम्) साधु चन्दनदास साधु ।

सुलभेष्वथलाभेषु परसंबेदने जनः ।

क इदं दुष्करं कुर्यादिदानीं शिविना विना ॥ २३ ॥

Chanakya—(To himself) Bravo! Chandanadasa Bravo! King Sivi no longer existing, who now is the persn that would do this hard-to-do thing at another's distress disregarding easily accessible gifts of wealth.

CHARCHA

1. मर्द्यिष्यति—सुष + णिच् + कृट्स्वति would excuse; क्षमिष्यति ।
2. राचसकलत्र etc.—राचसस्य कलत्रम् । तस्य प्रच्छादनम् । Now see next. Here चाणक्य treats गृहजन as कलत्र ignoring राचस's child. Perhaps he takes the word as synonymous with गृह हृषी ।
3. भवतः—भवता is also correct. Thus भवान् राचसकलत्रं प्रच्छादयति (तिङ् योगे) = भवता भवतो वा राचसकलत्रस्य प्रच्छादनम् by “श्रुते विभाषा”—when a कृत् other than अ and अक leaves both कर्त्ता and कर्म as अनुक्त, we have optionally “षष्ठी कर्मण्येव” । (पाणिनि २ ३ ६६) or “कर्त्तृ कर्म णोः—” (पाणिनि २ ३ ६५) । Hence प्रच्छादनम् has भावे ल्युट् । Hence the Varttika applies. But with भवता we shall have राचसकलत्रस्य प्रच्छादन भवता, the ६तः being barred by “कर्मणि च” (पाणिनि २ ३ ६६) while भवतः gives us राचसकलत्रप्रच्छादनं भवतः ।
4. वाढम्—An अव्यय meaning certainly.
5. अन्वयः—इदानीं शिविना विना को जनः परसंबेदने सुलभेषु अर्थलामेषु दुष्करमिदं कुर्यात् । व्याख्या—‘इदानीम्’ अधुना अस्मिन् कालौ ‘शिविना विना’ उपतिशयविरहिते जगति ‘को जनः परस्य’ आत्मंतरस्य संबेदने दुःखे ‘सुलभेषु’ सुखप्राप्येषु अर्थलामेषु, परस्य दुःखे सति सुलभो यः अर्थागमः तस्माद्वय इत्यर्थः [‘षष्ठी चानादरे’ इति ७मी] ‘दुष्करमिदं कुर्यात्’ न कोऽपि [शक्ति लिङ्] ईदिवं गते शिवी दुष्करस्यास्य कर्त्ता नासीत् अथ तु चन्दनदासेन तत् कृतम् अहो कीदृशम् । इति स्तुतिः ।
6. सुलभेषु—Not mere भावे ७मी (see व्याख्या) ।

7. परसंवेदने—सम् + विद + ल्युट भावे संवेदनम् suffering (etc. भावे) ॐमी or अधिकरणे ॐमी (the translation adopts the latter view). The force of पर is that अर्थलाभ usually comes through personal suffering, but here it is in plenty through another's (पर) suffering with perfect ease to self.

8. जनः—द्रष्टुः reads जने and explains—परस्य परकीयार्थस्य 'संवेदने' समर्पणे कर्तुं सति स्वस्य अर्थलाभेषु सुखभेषु सत्सु स्वार्थं दृष्ट्वाऽपि परसंवेदनरूपमेव दुष्करं कर्म 'जने' लोके एकेन शिविना विना' तदन्वयः कः कुर्यात् । शिविरपि पुरा कृतयुगे कृतवान् त्वं तु इदानीं पापिनि कलौ करोषि इति ततोऽपि अतिशयितसुचरितस्त्वम् इति भावः । Justice Telang and Professor Goswami object to this interpretation, saying, संवेदन does not mean समर्पण nor is जन usually equivalent to लोक, but strangely enough they neither attempt a different interpretation, nor adopt a better reading though जनः is available and mentioned by Telang himself in his collection of readings.

9. शिविना विना—Sivi was a very pious king in the country of the उशोनरस. To test him, once upon a time, अग्नि took up the form of a dove, and इन्द्र in the shape of a hawk chased him up to the king whom the dove reached as a protector. Sivi offered meat to the hawk cutting out of his own body of a weight equal to that of the dove. He went on cutting lump after lump, but the dove outweighed them all, when the king went bodily into the scales. So great was Sivi's sacrifice. The gods then disclosed themselves. See the rule "पृथग्विना-नानाभिस्तृतीयान्वतरसाम्" ।

48. (प्रकाशम्) चन्दनदास एष ते निश्चयः ?
(Aloud) Chandanadasa is this your resolve ?

चन्दनदासः—बाढम् ।

Chandanadasa—Undoubtedly.

चाणक्यः—(सक्रोधम्)—दुरात्मन् तिष्ठ दुष्टवणिक् ।
अनुभूयतां तर्हि नरपतिक्रोधः ।

Chanakya—(In anger) Vile-hearted, wicked Banker, then feel the king's wrath.

चन्दनदासः—सज्जोहि । अणुचिट्टु अज्जो अत्तणो अहि-
आरसरिसम् [सज्जोऽस्मि । अनुतिष्ठतु आर्य्यः आत्मनः अधि-
कारसदृशम्] ।

Chandanadasa—I am ready. Let Noble Sir, do as befits his post.

चाणक्यः—शाङ्ग रव, उच्यताम् अस्मदवचनात् कालपाशिको
दण्डपाशिकश्च । शीघ्रमयं दुष्टवणिकं निगृह्यताम् । अथवा
तिष्ठतु, उच्यतां दुर्गपालको विजयपालः—“गृहीतगृहसारम्
एनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते ।
वृषल एव अस्य प्राणहरं दण्डम् आज्ञापयिष्यति ।

Chanakya—Sarngarava, tell Kalapasika and Dandapasika in my words—“Let this wicked Banker be punished quick.” Or stay, tell Vijayapala the keeper of the fort—“Keep this one with son and wife bound and the valuables in his house seized until report is made by me to Vrishala who himself will announce the sentence to take away his life”

शिष्यः—यदाज्ञापयत्युपाध्यायः । शृष्टिन् इत इतः ।

Pupil—As Preceptor commands. This way, Banker, this way.

चन्दनदासः—अज्ज अअमाअच्छामि [आर्य्य अयमा-
गच्छामि] (स्वगतम्) दिट्ठिआ मित्तकज्जेण मे विणासो ण
पुरिसद्वेषेण [दिट्ठ्या मित्तकार्य्येण मे विनाशः न पुरुषदोषेण]
(परिक्रम्य शिष्येण सह निष्क्रान्तः) ।

Chandanadasa—I am coming Noble sir. (*To himself*)
Luckily my death is in friend's cause and not through human failings (*Walks round the stage and departs with the pupil*).

CHAROHA

1. अधिकार etc.—This is a taunt implying that the high-handed proceedings are out of keeping with चाणक्य's high position.

2. तिष्ठतु—*Of*. "आव्यं तिष्ठतु तावत् आज्ञानियोगः", *ante*.

3. गृह्णीतश्चहसारम्—गृह्णीतं गृह्यस्य सारं अष्टवस्तु यस्य etc.

4. पुरुषदोषिण—पुरुषस्य दोषः such as, felony, forgery etc. करणे ३या ।

49. चाणक्यः—(सहषेम्) हन्त लब्ध इदानीं राक्षसः ।

कुतः—

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।

तथैवास्यापदि प्राणाः नूनं तस्यापि न प्रियाः ॥ २४ ॥

(नेपथ्ये कलकलः)

Chanakya—(*With joy*) Ha, now Rakshasa is secured. (*Do you ask*) How?—As this one renounces life as a hated thing at his straits, in the very same way, at this one's distress, life will surely not be agreeable to him also (*Hubbub in the dressing room*).

CHAROHA

1. हन्त—अव्यय expressing joy here.

2. अन्वयः ॥ यथा अयं तस्य आपदि प्राणान् अप्रियवत् त्यजति नूनं तस्य अपि अस्य आपदि प्राणाः तथैव प्रियाः न । व्याख्या—'यथा अयं' चन्दनदासः 'तस्य' राक्षसस्य 'आपदि' प्रियनाशरूपायां प्राप्तायां 'प्राणान्' आत्मजीवनम् 'अप्रियवत्' अप्रियान् पदार्थान् इव 'त्यजति' अकातरं जहाति 'नूनं' निश्चितं 'तस्य अपि' राक्षसस्यापि 'अस्य' चन्दनदासस्य 'आपदि' राजदण्डरूपायां प्राप्तायां 'प्राणाः' जीवनं 'तथा एव' यथा चन्दनदासस्य 'प्रियाः न' अप्रियवत् भविष्यन्ति । संशयिते चन्दनदासस्य जीविते राक्षसः तस्य द्वापार्थम् आत्मानम् अस्मत्कारतन्नागतं करिष्यति इत्याशयः ।

3. अप्रियवत्—अप्रियैः तुल्यम् इति अप्रिय + वति । An अव्यय connected with त्यजति । “तृतीयान्तादेव पूर्वसूत्रेण प्रत्ययो भविष्यति । तथा च ‘पूर्व’वत् रुनः’ इति पञ्चम्यन्तात् वर्तते” इत्येव—हरदत्त on “तवतस्त्वैव” ।

50, चाणक्यः—शाङ्गरव, शाङ्गरव ।

Chanakya—Sarngarava, Sarngarava.

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय ।

Pupil—(entering) Let Preceptor, command.

चाणक्यः—किमेष कलकलः ।

Chanakya—Why is this hubbub ?

शिष्यः—(विभाव्य)—उपाध्याय, एष खलु शकटदासं वधमानं वधप्रभृते राटाय समपक्रान्तः सिद्धार्थकः ।

Pupil—(Noticing) Preceptor, here Siddharthaka has marched away leading Sakatadasa from the place of execution when he was about to be killed.

चाणक्यः—(स्वगतम्) साधु सिद्धार्थक, कृतः कार्यारम्भः ।
(प्रकाशम्) प्रसह्य किमपक्रान्तः ? (सक्रोधम्) वत्स
उच्यतां भागुरायणो यथा त्वरितं संभावय इति ।

Chanakya—(To himself) Bravo Siddharthaka, the beginning of the work is made. (Aloud) Has he marched away by force ? (In anger) My boy, tell Bhagurayana to set matters right quick.

(निष्क्रम्य प्रविश्य च) शिष्यः (सविषादम्)—उपाध्याय
हा धिक् कष्टम् । अपक्रान्तो भागुरायणोऽपि ।

Pupil—(Going out and re-entering sorrowfully) Ah fie
How hard !! Preceptor, Bhagurayana too has run away.

चाणक्यः—(स्वगतम्) व्रजतु कार्थ्यसिद्धये । (प्रकाशम् सक्रोधमिव) वत्स, उच्यन्ताम् अस्मद्दचनात् भद्रमट पुरुषदत्त-डिङ्गरात-वलगुप्त-राजसेन-रोहिताक्ष विजयवर्माणः शीघ्रमनुः सृत्य गृह्यतां दुरात्मा भागुरायणः ।

Chanakya—(To himself) Let him go for success in the work. (Aloud—as if in anger) My boy, tell Bhadrabhata, Purushadatta, Dingarath, Balagupta, Rajasena, Rohitaksha and Vijayavarman to march out quick and arrest the wicked Bhagurayana.

शिष्यः—तथा । (इति निष्क्रम्य पुनः प्रविश्य सविषादम्) हा धिक् कष्टम् । सर्वमेव तन्वम् आकुलीभूतम् । तेषु खलु भद्रमटप्रभृतयः प्रथमतरम् उषसि एव अपक्रान्ताः ।

Pupil—So be it, (Going and re-entering sorrowfully) Ah fie ! How hard !! The whole department (state) is in confusion ; they too, Bhadrabhata and others, deserted much earlier even at dawn.

CHARCHA

1. प्रसन्न—An अव्यय here meaning forcibly.
2. सन्भावय—A peculiar use. एतत् असम्यक् भूतम् this has turned out as it should not have been. त्वम् एतत् सम्यक् भावय—त्वम् एतत् सन्भावय । The order is—to mend matters that have gone wrong, *i. e.*, to go out and arrest the party.
3. तन्वम्—तन्व is here राष्ट्र the state. 'तन्व' सिद्धन्ते राष्ट्रे च परिच्छेद-प्रधानयोः" इत्यादि हैमः ।
4. प्रथमतरम्—अतिशयेन प्रथमं यथा तथा earlier, अतिशयाने तरम् *i. e.*, long before Bhagurayana left.

51. चाणक्यः (स्वगतम्)—सवेद्या शिवाः पत्न्याः सन्तु । (प्रकाशम्) वत्स अहं विषादेन । पश्य—

ये याताः किमपि प्रधार्थ्यं हृदये पूर्वं गता एव ते
 ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं प्रकामोदयमाः ।
 एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
 नन्दोन्मूलनदृष्टवोऽर्थमहिमा बुद्धिस्तु मा गान्धम ॥ २५ ॥

Chanakya—(To himself) Be the journey safe to all of them. (*Aloud*) My boy, away with dejection. Note—Those that have left, cherishing something at heart, are indeed gone beforehand ; those who stay, let them too, I say, be quite ready to go. Only let not that wonderful wit leave me—the wit the majesty of whose power was witnessed at the extirpation of the Nandas (*Or—Nanda* and which in the matter of accomplishing ends, alone excels hundreds of armies.

अन्वयः ॥ ये हृदये किमपि प्रधार्थ्यं याताः, ते पूर्वं गताः । ये तिष्ठन्ति ते अपि कामं गमने प्रकामोदयमाः भवन्तु । अर्थसाधनविधौ एका सेनाशतेभ्यः अधिका नन्दोन्मूलनदृष्टवोऽर्थमहिमा मम बुद्धिस्तु केवलं मा गात् । व्याख्या—‘ये’ जनाः ‘हृदये’ मनसि ‘किमपि’ अनभिव्यक्तस्वरूपं वस्तु ‘प्रधार्थ्यं’ अनुष्याद्य ‘याताः’ अपक्रान्ताः ‘ते पूर्वमेव’ हृदये प्रधारणकाले एव ‘गताः’ अपक्रान्ताः । यानि हृतमनसः गताः एव, स्थित्वा किं कुर्युः, तत् यान्तु ते । ‘ये तिष्ठन्ति’ स्थिता एव ‘ते अपि कामम्’ अनुमन्ये ‘अहं’ ‘गमने प्रकामोदयमाः’ प्रयत्नवन्तः ‘भवन्तु’ तानपि नाहं गणयामि । एवं सति स्वार्थं केन साधयिष्यामि इति चेत् शृणु—‘अर्थसाधनविधौ’ प्रयोजनसिद्धौ ‘एका’ असहाया तथापि ‘सेनाशतेभ्यः’ ‘अधिका’ किञ्च ‘नन्दानाम् उन्मूलने’ उत्सादने दृष्टः वीर्यमहिमा प्रभावातिशयः यस्याः तादृशी ‘मम बुद्धिस्तु मा गात्’ तथैव बुद्ध्या कार्यं साधयिष्यामि ।

CHARCHA

१. शिवाः पत्यानः सन्तु—A common expression. Cf. “शान्तानुकूलं पवनस्य शिवस्य पत्याः”—Sak. Act IV.

२. किमपि—दृष्टि sees purpose in leaving the object un-

defined. चाणक्य wants his pupil to understand अस्मद्विरोधं प्रथम्यं while he himself means अस्मत्कार्यं प्रथम्यं ।

3. अर्थसाधन etc.—अर्थानां साधनं, तदेव विधिः or तस्य विधिः etc. Telang reads कैवल्यनिव साधनविधौ । But then it is not easy to parse एव which appears to be superfluous, अर्थ is not necessarily superfluous in अर्थसाधन । Cf. 'ब्रजतु कार्यसिद्धये' above, where from parity of reasoning कार्य would be superfluous.

4. सेनाशतैः—Refers to *several* hundreds, hence plural ; 'विंशत्याद्याः सदैकले' इत्यमरः । अधिकयोगे प्रमौ । Cf. 'यत्नादधिकम्—' (पाणिनि २।३.९) ।

5. नन्दोन्मूलन etc.—See व्याख्या । The word ends in महिसन् or महिसा by 'डाडुभाभ्यामन्यत्ररसाम्', and डौप् is optional by 'अन उपधा-लोपिनोऽन्यतरसाम्' । Hence we have three forms '—महिसन्' without डाप्,—'महिसा' with डाप्,—'महिसी' with डौप् ।

6 गात्—'माङ्, लुङ्' इति लुङ् । "न माङ् योगे" इत्यडागमप्रतिषेधः ।

52. (उतथाय आकाशे लक्ष्मं वद्धा) एष दुरात्मनो भद्र भटप्रभृतौन् आहरामि । (आत्मगतम्) दुरात्मन् राक्षस क्सेदानीं गमिष्यसि । एषोऽहमचिराद्भवन्तम्—

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-

मुत्सेकिना मदवलेन विगाहमानम् ।

बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-

मारण्यकं गजमिव प्रगुणीकरोमि ॥ २६ ॥

(इति निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः ।

(*Rising and fixing his gaze in the sky*) Here I bring back vile Bhadrabhatta and others. (*To himself*) Wicked Rakshasa, where will you escape now ? Here, having, ere long, secured

by wit thee that with brilliant powers of gift, art like a wild elephant willfully keeping aloof and wandering in boastful strength of pride, I will render (thee) ready to work for Vrishala.

अन्वयः ॥ एषः अहम् उज्ज्वलदानशक्तिम् एकचरम् उत्सेकिना मदवलेन स्वच्छन्द-विगाहमानं भवन्तम् आरण्यकं गजनिव बुद्ध्या निगृह्य इषलस्य कृते अचिरात् क्रियायां प्रगुणीकरोमि । व्याख्या—‘एषः अहम् उज्ज्वला’ प्रशस्या ‘दानशक्तिः’ वदान्यता मदकारिता च यस्य तादृशम् ‘एकचर’ परित्यक्तनिजवर्गम् ‘उत्सेकिना’ गर्वहेतुना ‘मदवलेन’ दर्पप्रभावेण दानवारिप्रभावेण च ‘स्वच्छन्द’ यथेच्छं निरङ्कुशं च यथा तथा ‘विगाहमानं’ भ्रमन्तं ‘भवन्तम् आरण्यकं’ वनचरं ‘गजनिव बुद्ध्या’ बुद्धिवलेन ‘निगृह्य नियहं’ गमयित्वा क्लयित्वा ‘इषलस्य कृते’ चन्द्रगुप्तार्थं ‘अचिरात्’ भ्रष्टिति ‘क्रियायाम्’ असाध्यकर्मणि भारवहनकर्मणि च ‘प्रगुणीकरोमि’ व्यापारयामि उद्योग-वन्तं कारयामि ।

CHARCHA

1. एष आहरामि—I am going to take steps, to bring them back under arrest. This is meant to mislead the pupil.

2. स्वच्छन्दम्—स्व own निज । छन्द purpose आशय । स्वः छन्दः यस्मिन् कर्मणि तत् यथा तथा । Qual. the क्रिया in विगाहमानम् । दृष्टिः says निरङ्कुशम्—“स्वपक्षमनाश्रित्य विजातीयं परपक्षं कथम् आश्रितोऽसि इति तव कोऽपि नियन्ता नास्ति इत्यर्थः ।” In other words he makes it qualify भवन्तम् with the derivation स्वः छन्दः अस्य । A rogue elephant is also स्वच्छन्दम्, because he leaves the herd and roams alone.

3. एकचरम्—एकचरतीति एक + चर + अच्, कर्त्तरि । “वयसत् नन्दवंश-सम्बन्धिनः सर्वे स्वजनाः वर्त्तामहे । तान् विहाय तत्र एकचरसि इतिभावः”—टु (६) । The case is the same with the rogue elephant also.

4. उज्ज्वल etc.—दान gift, also the temporal juice of an elephant. “दानं गजमदे त्यागे पालनच्छेदयुद्धेषु” इति विश्वमेदिन्यौ । दानस्य शक्तिः power of gift, power of showing the temporal juice. Now see व्याख्या । “परं कृत्योपजापाथं” महता कोषसञ्चयेन स्थापितः शकटदास इति वक्ष्यमाणवहुव्ययकारिणम्—टु (६) । The reference is to Act II.

5. उत्सेकिना—उद् + उच् + घञ् भावे उ . सेकः pride. उत्सेकं गमयति इति उत्सेक + णिच् + णिनि कर्त्तरि साधुकारिणि that which causes pride- 'उत्सेकौ दुरभिमानः । 'अरातिहस्तगतो विनश्येत् न तु चन्द्रगुप्तेन सन्दधीत' इति षष्ठाङ्गे वक्ष्यमाणदुरभिमानवता" - ढु. णि. His derivation is therefore उत्सेकः अस्ति अस्य । Cp "भोगेष्वनुत्सेकिनौ" etc. Sak. But how can मद्वल be उत्सेकिन् in this sense ?

6. विगाहमानम्—वि + गाह + शानच् कर्त्तरि wandering. "अखदपकाराय-
चेष्टमानम्"—ढु. णि. ।

7. अरण्यकम्—अरण्ये भव इति अरण्य + कुञ् by "पथ्यध्यायन्यायविहार-
मनुष्यहस्तिषु" । यथा "अरण्यकोदुष्टगजः शनैः गत्तं पादपद्दरञ्ज्, वन्वनादिना उपायेन
संवाहनादिक्रियायां प्रगुणीक्रियते वशीक्रियते एव' त्वाम् अतिशङ्कटे पातयित्वा अग-
तिकतया यथा स्वयमेव प्रगुषी भवसि तथा क्रियायां हृषलसाचिव्यक्रियायां वशीकरोमि
इत्यर्थः"—ढु. णि. ।

8. प्रथमोऽङ्कः—अङ्क is thus defined "प्रत्यचनेदचरितो वीजव्यक्ति-
पुरस्कृतः । अङ्को नामाप्रकारार्थः स'विधानरसाश्रयः" । Also cp. "Every
period ending with all the actors leaving the stage is an
Anka. "अन्तनिष्क्रान्तनिश्चल पादोङ्कः"—Darpana" in our Sak. P. 79-

द्वितीयोऽङ्कः ।

—:0:—

1. (ततः प्रविशति आहितुण्डिकः) आहितुण्डिकः—

जानन्ति तन्त्रयुक्तिं जहद्विषं मण्डलं अभिलिखन्ति ।

जे मन्त्ररक्षणपरा ते सर्पनराधिपे उप चरन्ति ॥ १ ॥

[जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।

ये मन्त्ररक्षणपरास्ते सर्पनराधिपे उप चरन्ति ॥]

(Now enters a Snake-charmer) Snake-charmer—They alone do go about keeping kingly snakes in check, who know the application of herbs, can correctly (just as they are) draw magic circles and depend for safety mainly on *Mantras*.

अन्वयः ॥ ये तन्त्रयुक्तिं जानन्ति यथास्थितं मण्डलम् अभिलिखन्ति (च) मन्त्र-
रक्षणपराः ते सर्पनराधिपे उप चरन्ति । व्याख्या—‘ये’ जनाः ‘तन्त्रस्य’ सर्पोषधस्य
‘युक्तिं’ शोचनां प्रयोगमित्यर्थः ‘जानन्ति’ विदन्ति ‘यथा’ यद्वत् ‘स्थितं’ शास्त्रेषु उक्तं
तथा स्थितमनतिक्रम्य वा ‘मण्डलं’ रेखां महेन्द्रादिदेवतायन्त्रम् इत्यर्थः ‘अभिलिखन्ति’
भूमौ अङ्कयन्ति च ‘मन्त्रैः’ यत् रक्षणं रक्षा तदेव ‘परं’ प्रधानं येषां तादृशाः ते जनाः
‘नराधिपे’ राजनि इव ‘सर्पे’ राजतुल्ये सर्पे इत्यर्थं ‘उप’ तस्मात् सर्पात् अधका
भूत्वा [“उपोऽधिके च” इति अधिकार्थं कर्मप्रबचनीययोगे ७मी] ‘चरन्ति’ विहरन्ति ।
अत्र सर्पो नराधिप इव इत्युपमितसमासः । सर्पं तुल्ये नराधिपे इति शाकपार्थं वादिपक्षे
तु “तन्त्रयुक्तिं” स्वराष्ट्रचिन्तायोगम् ; ‘मण्डलं’ द्वादशराजमण्डलम् ; ‘अभिलिखन्ति’
स्त्रिपयोभिन्नप्रबन्धं कुर्वन्ति ; ‘मन्त्ररक्षणपराः’ ‘मन्त्रगुप्तनिरताः, इत्यादि द्रष्टव्यम् ।
तत्र च तन्त्रयुक्तादिना सर्पं तुल्यं राजानं चन्द्रगुप्तमभिभूय चाणक्य एव पृथिवीं

प्रशास्ति इति गूढम् । गीतिर्हत्तम् । "आख्याप्रथमदलीक" कथमपि लक्षणं भवेदुभयोः दलयोः हतयतिशोभां तां गीतिं गीतवान् भुजङ्गिनाः इति लक्षणात् ।

CHARCHA

Remark—In the first act we have seen what measures चाणक्य is going to adopt to secure राक्षस । The second act describes the counter moves of Rakshasa, and incidentally foreshadows Rakshasa's defeat in the coming struggle. The opening scene of the Second Act is a street in मलयकेतु's capital, near Rakshasa's house.

1. आहितुष्टिकः—अहेस्तुष्टम् । तेन दौघति इति अहितुष्ट + टङ् आहितुष्टिकः a snake-charmer. This man is an emissary of Rakshasa.

2. तन्त्रयुक्तिम्—तन्त्र is स्वराष्ट्रचिन्ता also औषध । "तन्त्रः स्वराष्ट्रचिन्तायां...शास्त्रीषधान्तमुखादिषु तन्त्रम्" इति वैजयन्ती quoted by Malli under माच II 88 "तन्त्रावाप—". It is masc. in the first sense and neuter in the second. युज् + क्तिन् भावे युक्ति application. Now see वाख्या ।

3. यथास्थितम्—सुप्तसुप्ता or अव्यथीभाव—see वाख्या ।

4. मण्डलम्—Magic circle also circle of kings. For the latter see Malli under Magha II 88, and Kirat I. and—Manu VII.

5. अभिलिखन्ति—Draw, report, record.

6. मन्त्ररक्षण etc.—मन्त्रस्य यत् रक्षणं गुप्तिः । तदेव परं प्रधानं येषां—also see वाख्या ।

7. सर्पं नराधिपे उप—This gives सर्पं नराधिपे उप also सर्पं नराधिपयुप । सर्पोऽयं नराधिप इव refers to the snake he had in his basket. If we say सर्पं तुल्यः नराधिपः the reference is to kings in general and particularly to चन्द्रगुप्त । उप indicates अधिका and is a कर्म प्रवचनीय by "उपोऽधिके च" । It gives ७मी in सर्पं नराधिपे by "यस्मादाधिकं यस्य चेश्वरवचनं तत्र सप्तमी" । सर्पं नराधिपे उप = सर्पं नराधिपात् अधिकाः । उभयत्र जातावेकवचनम् । In the latter case translate thus—They alone can move about keeping snake-like kings in check who are versed in state management, report or record the circle of kings correctly and are intent upon guarding counsels.

N. B.—The current explanation of this verse is widely different from what is given above. It proceeds by taking उप as an उपसर्ग and not a कर्म प्रवचनोप । उपचरन्ति = सेवन्ति । सपुणराहिवे = सर्पनराधिप in the द्वितीया विभक्ति । But prefer our Expl. as more logical.

2. (आकाशे) अज्ज किं तुमं भणामि 'को तुमं' ति । अज्ज, अहं खु आहितुण्डओ जिण्णविसो णाम । किं भणसि 'अहं वि अहिणा खेलिदुं इच्छामि' ति । अहं कदरं उण अज्जो वित्तिं उवजीवदि ? किं भणसि 'राअडलसेवकोद्धि' ति ? णं खेलदि एव्व अज्जो अहिना । कहं विअ ? अमन्तो-सद्धिकुसलो वालग्गाहो अग्गाहिदङ्कुसो मत्तमतङ्गारोही लद्धाहिआरो जिदकाशी राअसेवओ ति एदे तिण्णि वि अवस्सं विणासमनुहोन्ति । कहं दिट्ठमेत्तो अट्ठिक्कन्तो एसो । (पुनराकाशे) अज्ज किं तुमं भणसि 'किं एदेसु पेडालसमुग्गएसु' ति । अज्ज, जीविआए संपदआ सप्पा । किं भणसि पेक्खिदु-मिच्छामि ति ? पसोदु अज्जो अट्ठायं खु पटम् । ता जइ कोदुहलं एहि एदस्सिं आवासे टंसेमि । किं भणसि 'एदं खु भट्ठिणो अमच्चरक्खसस्स गेहम् । णत्थि अट्ठारिसायं इह प्पवेसो' ति । तेण हि गच्छदु अज्जो । मम उण जीविआप्पसादेन अत्थि एत्थ पवेसो । कथं एसो वि अतिक्कन्तो । [आर्यं किं त्वं भणसि — 'कस्समिति । आर्यं अहं खलु आहितुण्डकः जीणविषो नाम । किं भणसि अहमपि अहिना खेलितुमिच्छामि इति । अथ कतरां पुनः आर्यः वृत्तिमुपजीवति ? किं भणसि राजकुलसेवकोऽस्मि इति ! ननु खलति

एव आर्य्यः अहिना । कथमिव ? अमन्त्रोषधिकुशलः व्यालग्राही
 अगृहीताङ्गुशः मत्तमतङ्गजारोही लब्धाधिकारो जितकाशी
 राजसेवक इत्येते त्रयोऽपि अवश्यं विनाशमनुभवन्ति । कथं
 दृष्टमात्रः अतिक्रान्त एषः । आर्य्यं किं त्वं भणसि किं एतेषु
 पीटकसमुद्गकेषु इति ? आर्य्यं जीविकायाः सम्पादका सर्पाः ।
 किं भणसि प्रेक्षितुमिच्छामि इति ? प्रसोदतु आर्य्यं अस्थानं
 खलु एतत् । तत् यदि कौतूहलम् एहि एतस्मिन् आवासे
 दर्शयामि । किं भणसि—इदं खलु भर्तुः अमात्यराक्षसस्य
 गृहम् । नास्ति अस्माद्देशानाम् इह प्रवेश इति ? तेन हि
 गच्छत्वार्थः । मम पुनः जीविकायाः प्रसादेन अस्तोह प्रवेशः ।
 कथमेषोऽपि अतिक्रान्तः] ।

(*In the sky*) Noble Sir, do you ask who I am ? Noble
 Sir, I am a snake-charmer Jirnavishr by name. Do you say,
 you too wish to play with snakes ? Well, what profession does
 Noble Sir follow ? Do you say you are an attendant at the
 royal household ? Well, Noble Sir is indeed playing with a
 snake already. Do you ask 'how' ? The snake-charmer not
 versed in mantras and herbs, the rider of a *must* elephant
 without his curbed hook, the king's servant who brags of
 success on getting into office—these three surely suffer death.
 How ! He has passed as soon as seen ! (*Again in the sky*)
 Do you ask Noble Sir, 'what are in these in covered baskets' ?
 Snakes that give me a living, Noble Sir. Do you say you wish
 to see them ? Excuse me noble Sir, this is really an un-
 suitable place. So if you have the curiosity, come, I will
 show them in this house. Do you say 'this is indeed the
 house of his Lordship Minister Rakshasa ; there is no

admission of people like us here". Then let Noble Sir pass. By virtue (*lit*—through the grace) of my profession there is admission for me here. How now ! this one too has disappeared !

CHARCHA

1. आकाशे—This is a speech with some one outside the stage. "अप्रपिष्टस्य संलापो भवेदाकाशभाषणम्" :

2. वृत्तिसुपज्जीवति—वृत्ते ते अनया इति वृत्त + क्तिन् करणे वृत्तिः profession. उपज्जीवति lives by, follows etc. उपसर्गवशात् सकर्मकत्वम् ।

3. राजकुलसेवक.—कुल household. राज्ञः कुलं राजकुलम् । तत्र सेवकः सुप् स्यात् ।

4. अमन्वीषधि etc.—'मन्त्रेषु औषधिषु' च यः 'कुशलो' न भवति तादृशो 'बालयाही' सर्पग्रहणनिरतो जनः न गृहीतः अङ्गुशः' येन तादृशो 'मत्तमतङ्गजस्य' मत्तहृदि नः 'आरोहो', 'जितेन' जयेन 'काशते' दीप्यते कल्पते वा यस्तादृशो 'लब्धाधिकारः' प्राप्तनिष्पेक्षः राजसेवकः' इति एते त्रयः अवश्यं विनाशम् अनुभवन्ति' मृत्युं भजन्ते । The three are thus in the same category. So coming under one of the three, you have a taste of the others also. Hence खलित्वं च आद्यः आह्वना is appropriate here.

5. बालयाही—बाल snake. 'बालो दृष्टगजि सर्पे' इति रैमः । गृह्णाति इति गृह् + णिनि कर्त्तरि याही catcher बालस्य याही । बालं गृह्णाति should give बालयाह because बाल being जातिवाचक "सुप्यजातौ—" does not apply and "कर्मण्यम्" comes in.

6 मत्त etc—मत्तमतङ्गज a *must* elephant is not a class. So here we may have णिनि by "सुप्यजातौ—" । But it is doubtful if any habit (ताच्छील्य) is implied. साधुकारिणि णिनि, however is always available.

7. जितकाशी—जि + क्त भावे जितम् success. The success lies in getting into office. Now See बाखरा । "सुप्यजातौ—" इति णिनिः साधुकारिणि कर्त्तरि ।

8. दृष्टमात्र etc.—दृष्ट (इति) मः वा अस्त्व दृष्टमात्रः । दृष्ट एव gives दृष्ट-

मात्रम् । 'मात्रं कात्स्न्यविधारणे' requires मात्र to be neuter in this sense. Or—We may also attach मात्रच in the sense of प्रमाण in defence of such cases. Thus दृष्ट इत्येतत् प्रमाणमस्य इति दृष्ट + मात्रच = दृष्टमात्रः । Practically this amounts to अविधारण । Also Cp "प्रविष्टमात्रे एवाश्रमं तत्रभवति" &c.—Sak., and "विद्धमात्रः किलतपस्वी"—Rag. V. Here the snake-charmer regrets that a customer is lost.

9. पेटक etc.—पेटक is मञ्जूषा box. 'पेटकः पेटकः पेटा मञ्जूषा' इत्यमरः । समुद्रगच्छति इति सम् + उद् + गम + ड कर्त्तरि + कन् स्वार्थे समुद्रगकः a small holder that can be easily carried. A पेटक may be too big to be a समुद्रगक, and a समुद्रगक may also be a mere bundle, so as not to become a मञ्जूषा which being a box has a lid attached. But the baskets the man was carrying were boxes and therefore पेटक, also light hence समुद्रगक । Thus पेटकाश्च ते समुद्रगकाश्च पेटकसमुद्रगकाः etc.

3. (स्वगतम्—संस्कृतमाश्रित्य) अहो आश्चर्यम् । चाणक्य-
मतिपरिग्रहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षसप्रयत्नम्
अवगच्छामि । राक्षसमतिपरिग्रहीतं मलयकेतुमवलोक्य
चलितमिव अधिराज्यात् चन्द्रगुप्तमवगच्छामि । कुतः—

कौटिल्यधीरज्जुनिवहमूर्तिः
मन्ये स्थिरां मौर्य्यनृपस्य लक्ष्मौम् ।
उपायहस्तै रपि राक्षसेन
निकृष्यमास्यामिव लक्ष्यामि ॥ २ ॥

To himself—(speaking in Sanskrit) Oh wonder ! On seeing Chandragupta led by the counsels of Chanakya, I deem Rakshasa's attempt as futile ; while seeing Malayaketu led by the counsels of Rakshas, I deem Chandragupta as if shaken from his paramount position (empire). Whence (do you ask) ?—King Maurya's Fortune, I deem secure with her person firmly fettered by the bands of Kautilya's wit ; I also notice her as if being dragged along by Rakshasa with hands in the shape expedients. ...

CHARCHA

1. स स्फुतनाश्रित्य—Prakrita is his tongue to suit his disguise ; he takes up Sanskrit which is natural to him, he being an उत्कृष्ट पात्र—A high officer of Nanda's household.

2. चाणक्यमति etc.—See *ante*.—राक्षसनातपरिगृहीतम् ।

3. आधिराज्यत्—अधिष्ठितो राजा अधिराजः । 'राजाहः—' इति टच् समासान्तः । तस्य भावः कर्म वा इति अधिराज + ष्यञ् आधिराज्यम् empire etc. The two ministers are evenly matched and either is a menace to the other. The same thing is said differently in the verse following.

4. अन्वयः ॥ मौर्यानुपस्य लक्ष्मीं कौटिल्यधीरज्जुनिबद्धसूक्तिं स्थिरां मन्ये, राक्षसेन उपायहस्तैः निःकथ्यमाणामिव लक्ष्यामि अपि। वाखा—'मौर्यानुपस्य' राज्ञः चन्द्रगुप्तस्य 'लक्ष्मीं' श्रियं कौटिल्यस्य 'चाणक्यस्य' 'धीरुपा' या 'रज्जुः,' तथा 'निबद्धा' संयता 'सूक्तिः' देहः यस्याः तथाविधाम् अतएव 'स्थिरां' अचलां 'मन्ये' तर्कयामि । पदान्तरे राक्षसेन उपायहस्तैः हस्तैः' सामादिभिश्चतुर्भिः भुजैः 'निःकथ्यमाणाम्' नितरां कथ्यमाणाम् 'इव लक्ष्यामि अपि' पश्यामि च । दृढ एव बन्धो दत्तः कौटिल्येन किन्तु राक्षसेन चतुर्भिर्हस्तैराकृष्टः लुब्धेत् वा इति भावः । इतिसुपजातिः ।

5. कौटिल्यस्यो etc.—Analysis in वाखा । The woman लक्ष्मी is fickle hence कौटिल्य has fettered her to stop from running away. But he has used but a single rope, viz. his ची only. नि is intensive ; निबद्ध = firmly fettered.

6. मौर्यानुपस्य—Some read मौर्याकुलस्य । But as even Maurya's rule is not yet firmly established, it is premature to speak of the लक्ष्मी of his कुल । Indeed कुल does not exist without a succession.

7. उपायहस्तैः—The उपाय are four—"भेदी दण्डः सामदानमित्युपाय-चतुष्टयम्" । The plural is deliberate. Only one rope-ची there, and राक्षस four hands to tug at it. करणे श्या ।

8. निःकथ्यमाणाम्—Here again the नि is intensive. The pull is very hard (नि) because given with four hands. Hence the result is uncertain the rope may or may not break.

4. तदेवम् अनयोर्बुद्धिशालिनोः सुसचिवयोः विरोधे संशयितेव नन्दकुललक्ष्मीः ।

विरुद्धयोर्भृशमिह मन्त्रिमुख्ययोर्

महावने वनगजयोरिवान्तरे ।

अनिश्चयाद्गजवशयेव भीतया

गतागतैर्भ्रुवमिव खिद्यते श्रिया ॥ ३ ॥

तत् यावदमाल्यराक्षसं पश्यामि (इति परिक्रम्य स्थितः) ।

So at the conflict of these two resourceful worthy ministers the Fortune of the race of Nanda looks undecided. Here, as in a deep forest, Fortune like a female elephant frightened through uncertainty, seems to tire herself out by crossing over and recrossing between these two leading ministers who are fully opposed to each other like two wild tuskers. Now let me see minister Rakshasa (*Stops after going round the stage*).

CHAROCHA

1. बुद्धिशालिनोः—बुद्ध्या शालिते शोभते स्पष्टं ते इति बुद्धि + शाल + णिनि साधुकारिणि कर्त्तरि etc. Qual. मन्त्रिमुख्ययोः ।

2. संशयिता—सम् + शी + अच् भावे doubt. संशयः जातः अस्याः इति संशय + इतच् तारकादि । She does not know if to stay with चाणक्य or to go back to Rakshasa.

3. अन्वयः ॥ इह महावने वनगजयोः इव भृशं विरुद्धयोः मन्त्रिमुख्ययोः अन्तरे गजवशया इव श्रिया अनिश्चयात् भीतया गतागतैः भ्रुव खिद्यते इव । व्याख्या—'इह' अस्मिन् राज्ञे 'महावने वनगजयोरिव भृशम् अत्यर्थं' 'विरुद्धयोः' प्रारब्ध-विरोधयोः 'मन्त्रिमुख्ययोः' अमाल्यवर्ष्ययोः चाणक्यराक्षसयोः 'अन्तरे' मध्ये अन्तराले इत्यर्थः 'गजवशया इव' करिष्या इव 'श्रिया' राजलक्ष्म्या 'अनिश्चयात्' अस्थिरत्वात् जयपराजययोः, जितस्यापि पुनर्जयदर्शनात् अतएव 'भीतया' वस्तया' सत्याश्रितस्य पराभवात् शङ्कितया इत्यर्थः 'गतागतैः' यातायातैः सुहुजितं परित्यज्य जयिसमाश्रयणैः इत्यर्थः 'भ्रुव' निश्चितं खिद्यते इव' खेदमनुभवति इव । "जभौ सजौ गिति कश्चिरा चतुर्थं द्वैः" इत्युक्तलक्षणं कश्चिराहतम् ।

4. इह—The counterpart of this is महावने ।
 5. मन्त्रिसुखायोः—मन्त्रिणां सुखी or मन्त्रिषु सुखी, तयोः ।
 6. अन्तरे—Construe.—अन्तरे गतागतैः—By crossing and re-crossing the interval of space between them.
 7. अनिश्चयात्—निर् or निस् + चि + अच् भावे निश्चय certainty, finality. न निश्चयः etc.—through absence of finality. The victor becomes the next moment vanquished, hence the absence of finality.

8. गजवश्या—वशा a female. “वशा नाय्यां वश्यागव्यां हस्तिन्यां दुहितर्यं पि” इति हंसः । वशा गजी गजवशा a female elephant. कर्मधा—with पुं वञ्जाक and पूर्वनिपात of the जातिवाचक word गजी by the rule ‘पोटायवतिस्तीकघूर्त्तेर्जातिः’ ।

9. भीतया गतागतैः etc.—Frightened by uncertainty. Whenever the worsted antagonist comes-out the victor at last, she finds herself on the wrong side which frightens her and she hastens to cross over. This she has to do over and over again. Hence the fatigue.

10. इव—Some read इह which also occurs in the first line and therefore seems to be tautologous.

11. खिद्यते—खिद + लट् भावे । Nom. श्रिया and गजवश्या ।

5. (ततः प्रविशति आसनस्थः पुरुषेण अनुगम्यमानः सचिन्तो राक्षसः) । राक्षसः (सवाषपम्)—कष्टं भोः कष्टम् ।

दृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तिद्विषां

नन्दानां विपुले कुलेऽकरुणया नीति नियत्या क्षयम् ।

चिन्तावेशसमाकुलेन मनसा रात्रिन्दिवं जाग्रतः

सैवेयं मम चित्रकर्म रचना भित्तिं विना वत्तते ॥४॥

(Now enters Rakshasa seated meditating and attended by a man-servant). Rakshasa—(In tears) How hard ! Oh how

hard !! The vast family of the Nandas with enemies weeded out by the application of the virtues of polity and valour having been driven to extinction by relentless Fate as was that of the Vrishnis, that wonderful invention of moves by me, keeping wakeful day and night, with a mind troubled by a touch of care, goes without an object.

अन्वय ॥ इष्णीनामिव नीतिविक्रमगुणव्यापारशान्तिद्विषां नन्दानां विपुले कुले अकरुणया नियत्या चयं नीते चिन्तावेशसमाकुलेन मनसा रात्रिन्दिषं जायतः मम इयं सा चित्रकर्मरचना भित्तिं विना वत्तंते । व्याख्या—इष्णीनामिव यदूनामिव 'नीति-गुणस्य' नयगुणस्य 'विक्रमगुणस्य' च शौर्यगुणस्यापि 'व्यापारेण' प्रयोगेण हेतुना 'शान्ताः' अपहृताः 'द्विषः' शत्रवो येषां तादृशानां 'नन्दानां विपुले कुले' विशाले वंशे 'अकरुणया' दयाहीनया 'नियत्या' देवेन 'चयं नीते' नायं गमिति सति चिन्तायाः आवेशेन आविर्भावेन 'समाकुलं' सम्भ्रान्तं सन्तुस्तमित्यर्थः यत् 'मनः' तेन रात्रिन्दिषं' अङ्कनिर्णयं 'जायतः' जागरुक्कस्य 'मम इ' सा' एषा प्रथिता 'चित्ता' विषयकारी 'कर्म-रचना' उपायोद्भावना । अथ च चित्रकर्मणः आलेखनक्रियायाः 'रचना योजना । 'भित्ति' विना एव' अवलम्बनशून्या निरालम्बा एव । अथ च 'भित्ति' कुड्या 'विना एव' 'वत्तंते' तिष्ठति । निरालम्बा सती इथा एव भवति इत्यर्थः । कस्य कृते अयं प्रयासः तन्न जाने इति भावः । प्रागुक्तलक्षणं शाब्दलक्ष्मीद्वितं इत्तम् ।

CHARCHA

1. इष्णीनाम्—इष्णि was a Kshatriya king of the race of यदु । By transference of epithets (लक्षणा) it stands here for the descendants of इष्णि । Hence it can take the plural number तेषाम् । Cp "रक्ष्णामन्वयंचा"—Rag I. The race of यदु was extirpated in a drunken brawl brought on by the imprecation of अष्टावक्र । The necessity for the लक्षणा here is that इष्णि, though चन्द्रियवाचक, is not जनपदवाचक at the same time ; consequently it does not take a तद्गान affix by "जनपदशब्दात् च दयादच्" which disappears by "तद्गानस्य बहुषु—” ।

2. नीतिविक्रम etc.—नीतिश्च विक्रमश्च । तावैव युगौ etc, see व्याख्या ।

दुष्टि wants to have शान्त as अन्तर्भावितव्यर्थं, i. e. equivalent to शान्त only । This is not necessary, though no harm.

3. नन्दानाम्—The father and the eight sons were all styled Nanda (See Intro). Hence the plural is available.

4. रात्रिन्दिवम्—रात्रौ च दिवा च, इत्थं by निपातत in the rule 'अचतुर-विचतुर—' । The निपातन changes रात्रि into रात्रिम् । "विप्रतिषिद्धं चानधिकारणवाचि" etc. इति एकवद्भावात्, "स नपुं सकम्" makes it neutre. Hence दिवा becomes दिव by "ऋस्वी नपुंसुके प्रातिपदिकस्व" । Thus derived the सप्तम्यर्थे is included in the प्रातिपदिक and becomes a प्रातिपदिकार्थं, hence प्रातिपदिकार्थे प्रथमा । or व्याप्तार्थे रया । The compound may also be derived with the constituents in the प्रथमा as in "स्वकालपरिमाणेन व्यस्तरात्रिन्दिवस्य ते"—Kumara ! Also comp "विभञ्ज नक्तन्दिवसस्ततन्दिना"—Kirat. I. and रात्रिन्दिवम् in Sak. V.

5. जाग्रतः—जाग्र + शब्द कर्त्तरि जाग्रत् vigilant etc. "नाभ्यस्ताच्छतुः" इति न तुम् ।

6. सैवियम्—जाग्रतो मे इदं सा चित्रकर्मरचना इति प्रकान्तार्थत्वात् न यद्वन्द-व्यपेक्षा । दुष्टि says "नन्देषु जीवत्सु यादृशी तादृशी एव" । इयम् supposes the whole thing present before the mind's eye.

7. चित्र etc.—चित्र wonderful. कर्मन् work. रचना invention. Now see व्याख्यान । दुष्टि has विचित्रपीरुषव्यापारः । Note the double sense here (See व्याख्यान) ।

8. भित्तिम्—भित्ति is आश्रय support, also wall (See व्याख्यान) । "स्वामिनो विनैव मुधा व्याप्रिये"—दुष्टिराज । The verse shows that Rakshasas efforts were half-hearted and lacked determination which presages failure.

6. अथवा—

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना

प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना ।

अत्यर्थं परदास्यमेत्य-निष्पुणं नीती मनो दीयते

देव स्वर्ग गतोऽपि शत्रुवधेनाराधितः स्यादिति ॥ ५ ॥

Or—It is not with devotion ignored, that, accepting the slavery of another, attention is being turned by me very carefully to polity ; nor with mind dazed by attachment to the world ; nor with a dread of the loss of life ; nor again with a hankering after personal glory ; but that Sire even though gone to heaven might be served by the destruction of his enemies.

अन्वयः ॥ मया परदास्यमित्य अत्यर्थं निपुणं नीतौ मनो दीयते (इति) इयं विष्णुतभक्तिना न, विषयव्यासङ्गसूदात्मनान, प्राणप्रच्युतिभौरुणा न, आत्मप्रतिष्ठाः र्थिना न, (किन्तु) स्वर्गगतः अपि देवः शात्रववधेन आराधितः स्यात् इति । व्याख्या— मया परस्य' नन्देतरस्य मलयकेतोरित्यर्थः 'दास्यमित्य, सेवामङ्गीकृत्य 'अत्यर्थं' निपुण' परमप्रयत्नेन 'नीतौ' नयव्यवहारे' उपायप्रयोगे इत्यर्थः मनो दीयते' व्याप्रियते इति इदं विष्णुतं भक्तिः' स्वामिभक्तिः नन्दानुराग इत्यर्थः येन तादृशेन सता 'न' मलयकेतुः श्रितः सत्यं किन्तु दृढा एव मे नन्दे भक्तिः इत्यर्थः । मन्ये' वलवतो ते विषयवासना, तत् सृते भर्त्सरि सानुरागेऽपि अन्यं स्वामिनं श्रितोऽसि । 'विषयेषु' भोगेषु यो 'व्यासङ्गः' आसक्तिः तेन सूदः' विवेकविकलः 'आत्मा' यस्य तादृशेन सता 'न' अचला मे स्वामिभक्तिः भोगाभिलाषश्च नास्ति तथापि अन्यं श्रितोऽस्मि इत्यर्थः । यदि भक्तोऽसि निःसङ्गश्चासि तर्हि सृते भर्त्सरि अनुसरणमेव ते ज्ञायः आसीत् तत् किं प्राणनाशात् विभेषि ? 'प्राणप्रच्युतेः' आत्मत्यागात् यो 'भौरुः' भौतः तादृशेन सता 'न' मया नन्देतरः संश्रितः । 'यद्येवं नूनं' भवान् नीतिविभवेन चाणक्यं जित्वा जगति यशः कामयते ततः एव अन्यसंश्रयः । 'आत्मनः' जितस्य या 'प्रतिष्ठा' ख्यातिः तां यः 'अर्थयते' कामयते तादृशेन सता 'न' मया मलयकेतुराश्रितः । अत्र पराश्रये किं तर्हि भवतः आश्रयः ? — 'स्वर्गगतः अपि' लोकान्तरितश्च 'देवः' स्वामी नन्दः 'शात्रववधेन' अरिदिनाशेन' आराधितः स्यात् सेवितो भवेत् 'इति' हेतोरङ्गं मलयकेतुं श्रितः । देवमनु मरणे महान्तो हि मे लोकाः श्रुः सत्यं, किन्तु इहस्थेनैव देवस्य सेवनमहं वरं मन्ये । तत्र सेवनं तस्य शत्रुवधेन सम्भवति नान्यथा, अतोऽयं मे मलयकेतुसंश्रयव्यापारः इति भावः । श्राद्धुल्लविक्रौडितं वृत्तम् ।

CHARCHA

1. विष्णु तभक्तिना—वहृब्रीहि See व्याख्या । Avoid विष्णुता भक्तिः अनेन ; this will give विष्णुताभक्तिना । The पूर्वपद should be in the neuter —“सामान्ये नपुंसकम्” see ante. Also cp. our notes “नां विदितभक्ति कथयिष्यति” &c.—Sak. I.

2. विषय etc.—See व्याख्या । Some read रुद for मूढ । Explain —‘विषयेषु’ यो ‘व्यासङ्गः’ तत्र ‘रुद’ नित्यलग्नः ‘आत्मा’ यस्य—with mind intent upto attachment to the world.

3. आत्मप्रतिष्ठा etc.—प्रतिष्ठित्यनया इति प्रति + स्था + अङ् करणे प्रतिष्ठा that by which one exists, i. e., prestige, fame etc. गौरव । ‘प्रतिष्ठा गौरवे स्थितौ’ इति हैमः । Now see व्याख्या ।

4. शत्रुवधेन—शत्रु रेव इति शत्रु + अण् स्वार्ये प्रज्ञादि शत्रुवः । तस्य वधः । Living I can serve master, even though he is dead, by killing his enemies.

5. स्यात् - शक्ति लिङ् । Service is practicable (शक्य) though service of a dead man sounds queer.

6. Remark—Note the significant succession of the epithets विष्णु तभक्तिना, विषयव्यासङ्गमूढात्मना etc. (See व्याख्या) ।

7. (आकाशमवलोकयन् साम्बम्) भगवति कमलालये भृशमगुणज्ञासि । कुतः—

आनन्दहेतुमपि देवमपास्य नन्दं
सक्तासि किं कथय वैरिणि मूर्ख्यपुत्रे ।
दानाम्बु राजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि ॥ ६ ॥

(Gazing at the sky—With tears) Mighty, Resider-in-lotus, you are extremely unappreciative of merit. (Do you ask) How?—Say O fickle one, why, forsaking Sir Nanda who was the source of your delight, you have become attached to the son begotten of Mura who is an enemy? Why did you not perish even then (with him) like the line of temporal fluid at the death of the scent-elephant (गन्धगज) ?

CHARCHA

1. कमलालये—कमलानि आलयः अस्थाः कमलालया, i.e., पद्मालया which is a name of लक्ष्मी । “लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिप्रिया” इत्यमरः ।

2. अगुणज्ञा—गुणान् जानाति इति गुण + ज्ञा + क कर्त्तरि गुणज्ञा an appreciator of merit. न तथा । Or जानातीति ज्ञा ; गुणस्य ज्ञा, शेषवञ्छीतत् ।

3. अन्वयः ॥ हे चपले, कथय ब्रूहि एतत् ‘आनन्दहेतुमपि देवं नन्दम् अपास्य वैरिणि मौर्यपुत्रे किं सक्तासि, गन्धगजस्य नाशे दानाम्बु, राजिरिव तत्रैव किं न प्रलयं गतासि । व्याख्या—हे ‘चपले’ चञ्चले ‘कथय ब्रूहि एतत् ‘आनन्दहेतुमपि सुखकारणमपि प्रीतिपात्रमपि इत्यर्थः’ देवं नन्दम् अपास्य’ त्यक्त्वा ‘वैरिणि’ रिपौ ‘मौर्यपुत्रे’ सुरागर्भसम्भवे तनये सपत्न्योपुत्रे इति यावत् ‘किं सक्ता’ अनुरक्ता ‘असि’ ? किं कार्यामासीन्मे इति चेत् ? ‘गन्धाट्टास्य गजस्य नाशे’ मृत्युकाले ‘दानाम्बुनः’ मदजलस्य ‘राजिः’ रेखा ‘इव’ सौम्रगन्धा मदधारा इव ‘तत्रैव’ तस्मिन्नेव काले नन्दनाशकाले इत्यर्थः ‘किं न प्रलयम्’ अदर्शनं ‘गतासि’ ? गजप्रभेदस्य गन्धगजस्य हि असञ्चो मदगन्धः, ततः एव असी गन्धगज इति कथ्यते । स गन्धः तेनैव गजेन सह लुप्यते न तु तत्करभेषु संक्रामति । लुप्तमपि नन्देनैव सह कथं न विलुप्तम् । साध्वो सा मदरेखा असती खलु लभिति क्षान्तिः । वसन्तिल्लका इत्तं लक्षणमुक्तं प्राक् ।

4. आनन्दहेतुम्—आनन्दस्य हेतुः । Even thus he was forsaken, hence भ्रमगुणज्ञा ।

5. सक्ता वैरिणि—Hence again भ्रमगुणज्ञा ।

6. मौर्यपुत्रे—सुरा + ज्ञा अपत्ये मौर्यः । स चासी पुत्रश्च । तस्मिन् । Refers to चन्द्रगुप्त who was Nanda's son by Mura—a Sudra woman (See Intro). The emphasis is on मौर्य, i. e., to the low birth of चन्द्रगुप्त । Hence too लक्ष्मी is भ्रमगुणज्ञा ।

7. दानाम्बु etc.—This is here represented as a devoted wife of the गन्धगज following him at death. It is the peculiar odour of the temporal fluid that makes a tusker a गन्धगज ।

8. गन्धगजस्य—गन्धगज is a very rare kind of lordly elephant. The odour belongs to the मदधारा and no other animal can stand it. Cf.—“सप्तच्छदचौरकटु, प्रवाहमसञ्जमाप्राय मदं तदीयम् । विलङ्घिता-चौरणतोन्नयनः सेनागजेन्द्रा विमुखा वभूवुः ॥—*Raghu*. V. and our notes there.

9. तव—तस्मिन् काले, *i. e.*, when Nanda died. Why did you not perish with Nanda.

10. चपले—Fickleness is emphasised to contrast it with the devotion of दानाम्बुराजि ।

8. अपिच, अनभिजाते,

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः

पतिं पापे मीर्यं यदसि कुलहीनं व्रतवती ।

प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला

पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ७ ॥

Moreover—Oh ! ill-born and wicked girl, are all kings born of illustrious races on earth reduced to ashes that you have chosen the stockless (outcast, base-born) son of Mura for your spouse ? Or, the mind of woman which is fickle like the tip of flowers that grow on *Kasa*, is averse to appreciate the merits of men.

अन्वयः ॥ हे पापे, पृथिव्यां प्रथितकुलजाः भूमिपतयः दग्धाः किं यत् त्वं कुलहीनं मीर्यं पतिं व्रतवती असि । वा काशप्रभवकुसुमप्रान्तचपला पुरन्ध्रीणां प्रज्ञा प्रकृत्या पुरुषगुणविज्ञानविमुखी (भवति) । वाखा—‘अपिच’ किञ्च यदि तत्रैव प्रलयं न गता तथापि हे ‘अनभिजाते’ अकुलीने हे ‘पापे’ ‘पृथिव्यां’ जगति ‘प्रथिते’ प्रख्याते ‘कुले वंशे ‘जाताः भूमिपतयः’ राजानो ‘दग्धाः किं’ चाणक्यकोपानले सर्वे एव भस्मभूताः किं यत्त्वं कुलहीनं’ कुलशून्यं जारजमित्यर्थः ‘मीर्यं सुरागर्भं सुसुद्धव’ वृषले पतिं व्रतवती असि’ अद्वेषोः । अथ ‘वा’ वृषो व त्वासुपालभे ‘काशप्रभव’ काशदण्डजातं यत् ‘कुसुमं’ तस्य ‘प्रान्तः’ इव ‘चपला’ चञ्चला ‘पुरन्ध्रीणां’ कामिनीनां प्रज्ञा’ मतिः ‘प्रकृत्या’ स्वभावतः एव ‘पुरुषाणाम्’ आश्रयभूतानां जनानां ये ‘गुणाः’ तेषां ‘विज्ञाने’ परियहे ‘विमुखी’ वामा आयहृशून्या भवति । स्त्रियो हि यं त्यजन्ति यं वा भजन्ति तयोर्द्वयोरैकतररूपि गुणान् न पर्यालोचयन्ति । गुणवन्तमपि जहति गुणहीनमपि अचन्ति इति भावः । प्रागुक्तलक्षणं शिखरिणीवृत्तम् ।

CHARCHA

1. अनभिजाते—अभिजात high-born. न तथा low born. Addressed to लक्ष्मी । This is mere abuse not a truth. लक्ष्मी came out of the sea at the churning of the ocean.

2. मौय्यं कुलहीनम्—मौय्यं is Mura's son see (*ante*). कुलेन हीनं कुलहीनम् । It is significant that the poet no-where calls चन्द्रगुप्त by a name derived from his father. In classical works युधिष्ठिर etc, are indifferently called पायं, कौन्तेय, or पाण्डव । So it may be suspected that चन्द्रगुप्त was an illegitimate child of सुरा । The suspicion is strengthened by the addition of कुलहीनम् here. There is a distinction between कुलहीन and अकुलीन । कुलहीन = stockless. अकुलीन = coming of an indifferent stock. Now if Mura were a married wife of Nanda, the issue would not be stockless altogether, only it would not get the stock of its father.

3. काशप्रभव etc.—काश is a grass allied to *Kusa*. प्रभवत्वस्मात् इति प्र + भू + अप अपादाने प्रभवः source. काशः प्रभवः अस्य etc. see व्याख्या । प्रभव here is superfluous. Or, is it intended to imply by it that the flower is still on the grass and not plucked ? It shakes less in hand.

4. पुरन्ध्रीणाम्—पुरं धारयतीति पुर + धृ + षिच् + खच् कर्त्तरि + ङीष् स्त्रियाम् [गौरादि] पुरन्ध्री a matron, पृषोदरादि । Another deriv. is पुरं धरति इति पुर + धृ + इ ङीष्णादिक कर्त्तरि पुरन्धिः (पृषोदरादि) । This admits of ङीष् optionally by “कृदिकारादङ्गिनः” । Hence पुरन्धिः and पुरन्ध्री in the feminine. For the first cf. “पुरन्ध्रीभिश्च क्रमशः प्रयुक्तम्”—*Raghu*. Usually पुरन्ध्री is an elderly female. Here it is used for a woman in general. “स्यात् कुटुम्बिनी पुरन्ध्री” इत्यमरः ।

5. पुरुषगुण etc.—विद्वत् सुखमस्याः विमुखा । विमुखा is an optional form ; for analysis see व्याख्या ! लक्ष्मी is perverse ; not that she cannot see merit or demerit, but she will not.

9. अपि च, अविनीते, तदहम् आश्रयोन्मूलनेनैव त्वाम् अकामां करोमि । (विचिन्त्य) मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरान्निर्गच्छता न्याय्य-मनुष्ठितम् । कुतः ? कूसुमपुराभियोगं प्रति अनुदासीनो

राक्षस इति तत्रस्थानाम् अस्माभिः सह एककार्याणां देव-
पादोपजीविनां न उद्यमः शिथिलीभविष्यतीति । चन्द्रगुप्तशरीरम्
अभिद्रोक्षुम् अस्मत्प्रयुक्तानां तीक्ष्णरसदायिनाम् उपसंग्रहाद्यं
परकृत्योपजापाद्यं महता कोषसञ्चयेन स्थापितः शकटदासः ।
प्रतिक्षणम् अरातिवृत्तान्तोपलब्धये तत्संहतिभेदेनाय च व्यापा-
रिताः सुहृदो जीवसिद्धिप्रभृतयः ।

Let me add, O ill-bred girl, that I will disappoint you by
the demolition of your shelter itself. (*Reflecting*) The right
thing indeed has been done by me by leaving my wife and
child in the house of Chandanadasa, the best of friends, while
marching out of the town. Why? Because (knowing that)
Rakshasa is not indifferent to an attack on Kusumapura, the
efforts of the dependents of revered Sire, staying there with a
common object with us, will not slacken. With the object of
buying over those who, employed by me, would administer
poison to injure the person of Chandragupta and with a view
to counteract (*Or—thwart*) the enemies' measures, Sakatadasa
has been stationed with a vast supply of funds. To get full
news of the enemies every moment, and to cause a rupture
in their relations, friends such as Jivasiddhi and others, have
been employed.

अपोति । 'अपि च' अन्यच्च हे 'अविनीते' अशिक्षिते विनयविहीने' यतस्त्वमेवमन्वा
गुणं प्रति 'तत्' तस्मात् 'अहम् अश्रयस्य' तदवलम्बनस्य चन्द्रगुप्तस्य 'उन्मूलनेनैव' नाशे
नैव 'त्वामकामाम्' असिद्धिकामां 'करोमि' । 'विचिन्त्य' आश्रयोन्मूलनोपायं ध्यात्वा आह
— 'मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजन' दारापत्यं निक्षिप्य नगरात्
निर्गच्छता न्यायाम् अगुष्ठितं युक्तमेव कृतम् । 'कुतो न्यायमित्याह 'तत्रतयानां'
कुसुमपुरे स्थितानाम् 'अस्माभिः सह एककार्याणां' तुल्यप्रयोजनानां चन्द्रगुप्तोन्मूलना-

धिं नामित्यर्थः 'देवपादानां' राज्ञी नन्दस्य ये 'उपजीविनः' सेवकाः तेषां 'उदामः' प्रयत्नः 'कुसुमपुरस्य अभियोग' निरोधं 'प्रति राक्षसः न उदासीनः' न यत्रहीनः यतः तस्य गृहजनः अत्रै वास्ते 'इति' एव न शिथिलीभविष्यति मन्दीभविष्यति । मां यत्रपरं मत्वा तेषुपि यतिष्यन्ते । के ते किंविधश्च तेषां यत्र इत्याह—'चन्द्रप्रघस्य शरीरम् अभिन्द्रोऽगुम्' तं हन्तुमित्यर्थः 'अस्माभिः प्रयुक्तानां' व्यापारितानां 'तीक्ष्णरसदायिनां' विषदायिनां 'उपसंघहाय' सभ्यगृहणाय' 'परस्य' शत्रोः 'कृत्यानां' कार्याणाम् उपजापार्थश्च' भेदार्थंमपि विफलताभादनाय इत्यर्थः, महता' विपुलेन' कोषसञ्चयेन' वित्तसम्भारेण सञ्चितेन विपुलेन कोषेण इत्यर्थः 'शकटदासः स्थापितः' नियोजितः । 'प्रतिक्षण' सर्वदा 'अरातेः' शत्रोः 'वृत्तान्तस्य' वार्त्तायाः 'उपलब्धे' प्राग्धे 'तेषां' शत्रूणां संहतेः' सघातस्य 'भेदनाय' संहताः शत्रवो भिद्यन्ताम् इत्युद्दिश्य 'जीवसिद्धि-प्रभृतयः सुहृदः व्यापारिताः' नियोजिताः ।

CHARCHA

1. आश्रयोन्मुखनेन—आश्रीयते इति आ + श्रि + अच्, कर्मणि आश्रयः resort. Now see व्याख्या ।

2. अकामाम्—अनामः कामः अनया, or असिद्धः कामः अस्याः etc.

3. देवपाद etc.—पूजो देवः देवपादाः नित्यसमासः । गौरवे बहुवचनम् । देवपादान् उपजीवन्ति आश्रित्य वर्त्तयन्ति इति देवपाद + उप + जीव + णिनि कर्त्तृरि ताच्छील्ये । तेषाम् । उप + जीव is सकर्मक—“उपसर्गवशात् सकर्मकत्वम्” । पाद in the above implies पूजा । This is only when पाद is an उत्तरपद । It ceases to have that meaning in a वाक्य । Hence नित्यसमास by “प्रशंसावचनैश्च” । “मतल्लिकोद्य मिश्राः स्युः प्रकाण्डस्यलभितयः । हस्तपाशतटाः पाद-पालिमचर्चि कादयः ॥”—is an incomplete list of प्रशंसावचन words.

4. तम् अभिद्रोऽगुम्, तीक्ष्णरसदायिनाम् etc.—See ante. तीक्ष्णरस is poison.

5. परकृत्य etc.—उपजाप is भेद । “समी भेदोपजापौ” इत्यमरः । The object was to employ counter-moves to enemy—measures. This was to be done by intrigue.

6. कोषसञ्चयेन—This means सञ्चितेन कोषेण । Cf.—“भावानयने उद्वानयम्” । सहाय्ये श्या ।

7. शकटदासः—This is a miscalculation. We have seen in Act I how Rakshasa's hopes have been shattered in this respect. Further news follows below.

8. प्रतिक्षणम्—क्षणे क्षणे इति यथायथे (वीप्सायथे) अव्ययीभावः । “योग्यता-वीप्सा-पदार्यानिर्दिष्टि-सादृश्यञ्च यथायथाः” ।

9. अराति etc.—See व्याख्या । तादर्थ्ये ४र्थी ।

10. तत्संहति etc.—See व्याख्या । सम् + हन् (गतौ) + क्तिन् भावे संहति union ; here सम् means together. To disunite the united. तादर्थ्ये ४र्थी ।

11, जीवसिद्धि etc.—राक्षस has been grievously deceived in जीवसिद्धि । (See Act I—‘जीवसिद्धिसावत् अस्मत्प्रणिधिः’ etc). “भद्र-भटादयो जीवसिद्धिना भेदिताः इत्यस्य भ्रमः”—ट्टु सिद्धयराजः । But the fact is Rakshasa is not yet aware of the so-called deflection of Bhadrabhata etc. ; for these were Chanakya's men. Chanakya employed them and told them means (See Act I) whereby Rakshasa will take them as his own friends.

10. तत् किमत्र बहूना,

इष्टात्मजः सपदि सान्वय एव देवः

शादूर्लपोतमिव यं परिपोष्य नष्टः ।

तस्यैव बुद्धिविशिखेन भिनश्चि मर्म

वर्मीभवेत्सि द न दैचमदृश्यरूपम् ॥ ८ ॥

So what is the use of saying much in this matter ? Unless Fate, with his form invisible, acts as a shield, I will rend with the arrow of my wit, the vitals of that very one rearing whom like a tiger cub, Sire, to whom the son was dear, instantly perished even with the whole family.

वदति ॥ ‘तत् अत्र’ अस्मिन् विषये ‘बहूना’ उक्तानि ‘किम्’ ? संचिपतो ब्रवीति—अन्वयः ॥ इष्टात्मजः देवः शादूर्लपोतमिव यं परिपोष्य सान्वय एव सपदि नष्टः तस्य एव मर्म बुद्धिविशिखेन भिनश्चि यदि अदृश्यरूपं दैवं न वर्मीभवेत् । व्याख्या

—‘इष्टः’ प्रियः ‘आत्मजः’ पुत्रो यस्या तादृशः सुतप्रियः चन्द्रगुप्ते स्नेहवान् ‘देवः’ स्वामी नन्दः ‘शार्दूलपोतम् इव व्रात्रशावकमिव ‘दं चाणक्यं परिपोष्य संवर्द्धय’ ‘सान्त्वय एव’ संवर्धय एव अष्टाभिरपरैः सगोत्रैः पुत्रैः सहैव ‘सपदि’ अविलम्बितं ‘नष्टः’ मृतः ‘तस्या चाणक्यस्यैव मर्म’ हृदयग्रन्थि ‘बुद्धिरूपेण’ विशिखेन वागेन ‘भिनन्नि’ क्षिप्रं भेतुं स्यामि विदारयिष्यामि ‘यदि अदृश्यरूपं गूढदेहं देव’ नियतिः ‘न वर्नीभवेत्’ वर्मरूपतामापाद्य तं न रक्षेत् । यत् यत् मया कृतं तेन तेन मन्ये सौम्यं स्यात् पतनमवश्यम्भावि इति भावः ।

CHARCHA

1. भिनन्नि—भविष्यत्सामीप्ये वर्त्तमानम् ।

2. वर्नीभवेत् यदि न—‘Not shielding’ is not the cause of मेदने । भिनन्नि because of his misdeeds देव might foil me. Thus there is no हेतुहेतुमद्भाव consequently we do not get लिङ् or लृट् in both मेदन and वर्नीभवन् ।

3. अदृश्यरूपम्—अदृश्यम् unseen. अदृश्यं रूपमस्य, वह् । Hence I cannot stop him. “देवं दृश्यं चैत तदपि प्रतिकर्त्तुं शक्याम्”—ट्टु षि ।

11. (ततः प्रवर्धति कञ्चुकी) कञ्चुकी—

कामं नन्दमिव प्रमथ्य जरया चाणक्यनौत्या यथा

धर्मो सौम्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।

तं सम्प्रतुष्टयचौयमानमनु मे खव् धान्तरः सेवया

लोभो राक्षसवज्जयाय यतते जेतुं न शक्नोति च ॥८॥

(Now enters Chamberlain) Chamberlain—Piety has been gradually led to permanency in me by Age extinguishing Desire as was Maurya in the city by Chanakya’s Polity Killing Nanda. Now with a foot-hold secured through service, Avarice like Rakshasa aiming at it (Piety) which is growing, strives for victory but does not succeed in conquering.

CHARCHA

1. कञ्चुकी—A Brahmana advanced in years appointed to guard the royal harem. “अन्तःपुरचरो ब्रह्मो विप्रो गुणगणान्वितः । सर्वं कार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥”—Also see Sak. Act V. This is the कञ्चुकी of मलयकेतु ।

2 अन्वयः ॥ यथा चाणक्यनीत्या (तथा) जरया नन्दमिव कामं प्रमथ्य नगरे मौय्ये इव मयि धर्मः क्रमेण प्रतिष्ठां नीतः । सम्प्रति सेवया लब्धान्तरो मे लोभः राक्षसवत् उपचीयमानं तम् अनु जयाय यतते जेतुं न शक्नोति । ब्राह्मणा—‘यथा’ यद्वत् ‘चाणक्यनीत्या’ कौटिल्यास्य नदने तद्वत् ‘जरया’ वाङ्मकेन ‘नन्दमिव कामं’ भोग-लिप्सां उत्साद्य ‘नगरे’ कुसुमपुरे ‘मौय्ये इव’ चन्द्रगुप्ते इव ‘मयि धर्मः क्रमेण’ आनुपूर्वा ‘प्रतिष्ठां नीतः’ स्थितिमापादितः । यथा कुसुमपुरे चाणक्यनीत्या नन्दमुन्मूल्य मौय्यैः प्रतिष्ठापितः तथा मयि जरया कामं विधूय धर्मः प्रतिष्ठापित इत्यर्थः । तथापि कुलधर्मेण नाहं राजसेवां त्यजामि, तत् दूरं प्रकृतेऽपि वाङ्मके संप्रति अधुना ‘सेवया’ चिरपरिचरणेन ‘लब्धान्तरः’ प्राप्तावसरः अङ्कुरित इत्यर्थः । ‘मे लोभः’ गृध्रुता ‘राक्षस-वत्’ अमात्यराक्षस इव ‘उपचीयमानं वर्द्धमानं’ तं धर्मम् ‘अनु’ धर्ममभिलक्ष्य ‘जयाय यतते’ विजयाय उद्योगं तनोति ‘जेतुं’ किन्तु विजेतुं ‘न शक्नोति’ । चिरसेवया लोभो जातः किन्तु धर्मं न त्यजामि इत्यर्थः । एतेन मलयकेतुमाश्रित्य इथा यतते राक्षसश्चन्द्रगुप्तमभिमवितुम् इत्यपि कथितम् ध्वनितम् ।

3. प्रमथ्य—प्र + मथ् (विलोडने) + ल्यप् ।

4. जरया—जरसा is an optional form. जरस is ordered in place of जरा by “जराया जरसन्यतरसाम्” ।

5. चाणक्यनीत्या—नीति is added to secure similarity of gender with the feminine जरा । The real agent is Chanakya.

6. क्रमेण—क्रम is परिपाटी । तेन । In due stages.

7. प्रतिष्ठा—प्रति + स्था + अङ् भावे प्रतिष्ठा stability. This is different from प्रतिष्ठा in Sl. 5, ante.

8. तम्—द्वितीया owing to अनु which is a कर्मप्रवचनीय here ।

9. उपचीयमानम्—मौय्ये is also उपचीयमानम् । This is no contradiction in having नीत in the past and उपचीयमान in the present. Attainment of stability is a past event. That does not imply growth. It is now growing.

10. अनु—“लक्षणे ल्यप्” इति कर्मप्रवचनीयत्वम् । टुच्छि notices the

reading अपि for अतु and rejects it, because the construction becomes a complex one. Thus—तं जेतुं यतते जयाय न शक्नोति । शक्नोति = प्रभवति ।

11. जेतुं न शक्नोति च—This implies despondency which दण्डि thinks forbode Rakshasa's failure. “अनेन कञ्च, किनिर्वेदेन राक्षसी-दमसा चाणक्यनीत्या भावौ उपपदः सूचितः ।

12. (परिक्रम्य उपसृत्य च) इदममात्यराक्षसस्य गृहम् । प्रविशामि । (प्रविश्या अवलोक्य च) स्वस्ति भवते ।

(*Going round and advancing*) This is minister Rakshasa's house. I enter. (*Entering and noticing*) Blessings unto you,

राक्षसः—आर्य्य अभिवादये । प्रियंवदक, आसनमानीयताम् ।

Rakshasa—Noble Sir, I bow, Priyamvadaka bring a seat.

पुरुषः—एदं आसनम् । उपविसदु अज्जो [इदमासनम् । उपविशतु आर्य्यः] ।

Servant—Here is a seat. Let Noble Sir sit down.

कञ्चुकी—(उपविश्या) कुमारो मलयकेतुः अमात्यं विज्ञापयति—“चिरात् प्रभृति आर्य्यः परित्यक्तोचितसंस्कार इति पौड्यते मे हृदयस् । यद्यपि सहसा स्वामिशुणाः न शक्यन्ते दिस्मत्तं तथापि महिज्ञापनां मानयितुमर्हत्यार्य्यः” । (इत्याभरणानि प्रदर्शय) इमानि आभरणानि कुमारेण स्वशरीरादवतार्य्यं प्रेरितानि धारयितुमर्हत्यार्य्यः ।

Chamberlain—(*Sitting down*) Prince Malayaketu speaks to minister thus—“My heart aches that Noble Sir has for long gone with proper decoration of his person renounced. Though master's virtues cannot be forgotten soon, still it behoves Noble Sir to entertain my request.” (*Showing the jewellery*).

These decorations have been taken off by the prince from his own person and forwarded ; it behoves Noble Sir to wear them.

CHARCHA

1. भवने — “नमःस्वस्ति” — इति धर्षी । Elliptical for स्वस्ति भवते भूयात् ।
2. परित्यक्त etc. — उचित is अभ्यस्त । सम् + क्त + घञ् करणे भावे वा संस्कार decoration, here सुट् comes by “सम्प्रयुं पेभ्यः—” । परित्यक्तः उचितः संस्कारः अनेन ।
3. इति पीडयते — This may mean इति हेतोः पीडयते with कर्मकर्तृरित् in पीडयते । Or the meaning may be इति अनेन पीडयते giving लट् कर्मणि ।
4. स्वामिगुणाः — स्वामिन् here is नन्द ।

13. राक्षसः—आर्यं जाजले, विज्ञाप्यताम् अस्मद्वचनात् कुमारः—“विस्मृता एव भवद्गुणपक्षपातेन स्वामिगुणाः । किन्तु ।

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिरूपणैर-
वहामग्रङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।
न यावन्निःशेषक्षपितरिपुचक्रस्य निहितं
सुगाङ्गे हेमाङ्गं नृवर तव सिंहासनमिदम्” ॥ १० ॥

Bakshasa—Noble Jajali, let the prince be told in my words—“From an appreciation of your virtues master’s virtues are indeed forgotten. But—I will surely not show the slightest attempt at toilet on these limbs miserable through the heaping of indignities by the enemy and therefore pluckless, until, O best of men, with the circle of enemies utterly demolished, your throne, wrought in gold, is placed in the Suganga-Hall.

विस्मृतेति ॥ ‘भवतो’ ये ‘गुणाः’ तेषु ‘पक्षपातेन’ आदरातिशयेन ‘स्वामिनी’ नन्दस्य गुणाः ‘विस्मृता एव’ । अन्वयः—हे नृवर, यावत् निःशेषक्षपितरिपुचक्रस्य

तव हेमाङ्गम् इदं सिंहासनं सुगाङ्गे न निहितं तावत् परपरिभवाक्रान्तिरूपैः निर्वीर्यैः
 एभिः अङ्गैः प्रतनुमपि संस्काररचनां न वहामि । व्याख्या—हे 'दृवर' नरयेष्ठ मलय-
 कीर्ती 'यावत्' यदवधि निःशेषं यथा यथा 'क्षपितं' नाशितं 'रिपुचक्र' अरिमण्डलं यस्य
 तस्य 'तव' शत्रुंस्ते निःशेषमुत्साद्य इत्यर्थः 'हेमाङ्ग' सुवर्णलाङ्कितम् 'इदं सिंहासनं'
 सुगाङ्गे' तदास्त्रे कुमुदपुरप्रासादे 'न निहितम् मया 'तावत्' तदवधि 'परिभ्यः' शत्रुभ्यः
 यः 'परिभवः' अबमानना तस्य 'आक्रान्तिरा' आरोपणेन हेतुना 'रूपैः' दीनैः अतएव
 'निर्वीर्यैः' असमर्थैः 'एभिः' मदीयैः 'अङ्गैः' प्रतनुमपि स्वल्पाश्च 'संस्काररचनां'
 भूषणविन्यासं 'न वहामि' न धारयामि । न हि स्वामिगुणस्मरणात् मया परित्यक्तः
 शरीरसंस्कारः किन्तु अरयो दृष्ट्यन्ति नाहं तेभ्यः प्रभवामि इति निर्वेदात् इति भावः ।

CHARCHA

1. जाजले—जाजलन् is a sage. जाजलनः अपत्यं पुमान् इति जाजलिन् +
 अश्च जाजलः the इन् disappearing by "नसङ्घिते" । जाजलस्य गोत्रापत्यं
 पुमान् इति जाजल + इञ् or फिञ् जाजलिः or जाजलायनिः by "उदीचां वृद्धात्
 अगोत्रात् ।" Cf.—"जाजलिनोऽपत्यं जाजलायनिः"—वृद्धमान् । उदीचाम् in
 the rule shows that फिञ् is optional. This is an address to
 कञ्चुकी ।

2. निर्वीर्यैः—निर्गतं वीर्यं म एभ्यः etc. This is an inference, for
 otherwise how could enemies offer insult? Qual. अङ्गैः ।

3. निःशेषं etc.—निर्गतः शेषो यस्मिन् तत् यथा तथा । Qual. क्षपणक्रिया ।
 क्षप is treated as a root of the चुरादि class though not enuncia-
 ted by Panini. "वङ्घते हि धातुगणः" । Cf.—"मसापि च क्षपयतु नीललोहितः"
 —Sak. Act VII. See व्याख्या also. Qual. तव ।

4. सुगाङ्गे—For सुगाङ्गप्रासाद see Act II.

14. कञ्चुकी—अमात्ये नेतरि सुलभमेतत् कुमारस्य ।
 प्रतिमान्यताम् कुमारस्य प्रथमः प्रणयः ।

Chamberlain—Minister guiding, this is easily accomplished
 unto prince; so let the first request of prince be respected.

राक्षसः—आर्य्य, कुमार इव अनतिक्रमणीयवचनो भवानपि ।
तदनुष्ठीयते कुमारस्य आज्ञा ।

Rakshasa—Noble Sir, as of the prince, your words too cannot be disregarded ; so prince's command is being carried out

कञ्च कौ (नाढ्ये न भूषणानि परिधाप्य)—स्वस्ति भवते ;
साधयाम्यहम् ।

Chamberlain—(Acting the putting on of jewellery) Blessings unto thee, I retire.

राक्षसः—आर्य्य अभिवाद्ये । (कञ्चुकी निष्क्रान्तः) ।
प्रियंवदक, ज्ञायतां कः अस्मद्दर्शनार्थी द्वारि तिष्ठतीति ।

Rakshasa—Noble Sir, I bow, (*Chamberlain departs*).
Priyamvadaka, see who is waiting at the door desiring an interview with me.

पुरुषः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति]
(इति परिक्रम्य आह्निगुण्डिकं दृष्ट्वा) अज्ज को तुमं [आर्य्य
कस्सुम्] ।

Servant—As minister commands. (*Going round and noticing the Snake-charmer*) Noble Sir, who are you ?

आहि—भद्द, अहं ख, आह्निगुण्डिओ जिण्णविसो नाम ।
इच्छामि अमच्चस्य पुरदो सप्पिहिं खेलिदुम् [भद्द, अहं खलु
आह्निगुण्डिको जोणविषो नाम । इच्छामि अमात्यस्य पुरतः
सपेः खेलितुम्] ।

Snake-charmer—Good man, I am a Snake-charmer
Jirnavisha by name ; I wish to play with snakes in presence
of the Minister.

पुरुषः—चिट्ट जाव अमच्चस्र णिवेदेमि [तिष्ठ यावत् अमात्यस्य निवेदयामि] । (राक्षसमुपमृत्य) अमच्च, एसो खु सप्यजीवो इच्छदि सपं दंसिदुम् [अमात्य, एष खलु सर्प-जीवो इच्छति सर्पं दर्शयितुम्] ।

Servant—Wait till I inform the Minister. (*Approaching Rakshasa*) Minister, here is a Snake-charmer, wishes to show his snakes.

CHARCHA

1. प्रतिमान्यताम्—प्रति + मान + णिच् + लोट् ताम् कर्मणि let it be respected.

2. प्रणयः—प्रकर्षेण नोयते अनेन इति प्र + णी + अच् करणे प्रणयः request. उक्तकर्म of प्रतिमान्यताम् ।

3. अनतिक्रमणीय etc.—Your request too, I cannot disregard. भवानपि, i. e., ममसम्बन्धे भवानपि अनतिक्रमणीयवचनः (अनतिक्रमणीयं वचनं यस्य तादृश एव) । etc.

4. परिधाप्य—परि + धा + णिच् + ल्यप् etc.

5. साधयामि—साध + णिच् + लट् मिप्, I go. “प्रायेण खलन्तकः साधर्गमेः स्थाने प्रयुज्यते” । This is not restricted to dramas only—cf. “साधयामाहमविज्ञमस्तु ते देवकार्यं सुपपादयिष्यतः”—*Baghu*.

15. राक्षसः—(वामाक्षिस्फन्दनं सूचयित्वा आत्मगतम्) कथं प्रथममेव सर्पदर्शनम् ! (प्रकाशम्) प्रियंवदक, न नः कौतूहलं सर्पेषु । तत् परितोष्य विसर्जयैनम् ।

Rakshasa—(*Acting the quivering of the left eye—to himself*) How so ! The very first thing is the sight of snake !! (*Aloud*) Priyamvadaka, we feel no interest in snakes, so satisfy him and dismiss.

प्रियंवदकः—तथा । (इति आहितुण्डिकमुपमृत्य) अज्ज, एसो खु दे दंसणकज्जेण अमच्चोपसादं करिदि । ण उण्ण

सप्यदं सणेन [आर्य्य एष खलु ते दर्शनकार्य्ये ण अमात्यः प्रसादं करोति, न पुनः सर्प दर्शनेन] ।

Priyamvadaka—So be it (*Approaching the Snake-charmer*) Noble Sir, here, the Minister favours you (with a gift) for your work of exhibition, but not with a look at the snakes.

आहितुखिडकः—भद्रमुख, विष्णुवेदिअमच्चं, ण केवलं अहं सप्यजीवी पाउडकवी खलु अहम् । ता जइ मे दंसणेण अमच्चो प्रसादं ण करोति ता एदं पत्तअं वाचेदुत्ति [भद्रमुख, विज्ञापय अमात्यं न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद् यदि मे दर्शनेन अमात्यः प्रसादं न करोति तत् एतत् पत्रकं वाचयत्विति] ।

Snake-charmer—Gentle Sir, inform Minister that I am not a mere exhibiter of snakes. I am really a Prakrita poet ; so if minister will not favour me with a sight, then let him read this sheet.

प्रियंवदकः—(पत्रं गृहीत्वा राक्षसमुपसृत्य) अज्ज, एसो खु अमच्चं विष्णुवेदि “ण केवलं अहं सप्यजीवी पाउडकवी खलु अहम् । ता जइ मे अमच्चो दंसणेण प्रसादं ण करोदि तदो एदं वि दाव पत्तअं वाचे” दुत्ति [आर्य्य, एष खलु अमात्यं विज्ञापयति “न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद् यदि मे अमात्यो दशनेन प्रसादं न करोति तदा एतदपि तावत् पत्रकं वाचयतु” इति] ।

Priyamvadaka—(*Taking the sheet and approaching Rakshasa*) This man tells Minister this—“I am not a mere exhibiter of snakes ; I am really a Prakrita poet ; so if Minister will not favour me with a sight, let him at least read this sheet.”

CHAROCHA

1. प्रथमनिव—This shows that the time was morning. The day opens in-auspiciously for Rakshasa with a sight of snakes,

2. परितोष्य—परि + तुष + षच् + ल्यप् having satisfied him with gifts.

3 दर्शनकार्येषु etc.—दृश् + णिच् + ल्युट् भावे दर्शन showing, exhibiting. 'दर्शनरूप' सर्पप्रदर्शनरूपं यत्ते कार्यं' सर्पं दर्शयसि इति यत्ते संशयवहुत्वं कार्ये तेनैव तुष्टः 'अमात्यः प्रसादं करोति' पारितोषिकं ददाति 'न पुनः सर्पदर्शनेन' सर्पास्तु स नैव द्रव्यति ।

4. भद्रमुख—भद्रं मुखमस्य having a pleasing countenance etc. Case of address.

5. प्राकृतकविः—प्राकृत is the general name of languages derived from Sanskrit. See काव्यादर्श । प्राकृतेषु कविः, सुप् सुपा ।

16. राक्षसः (पत्रं गृह्णीत्वा वाचयति)—

पाज्जण निरवसेसं कुसुमरसं अत्तणो कुसलदाए

जं उगिरइ भमरो अण्णाणं कुणइ तं कज्जम् ॥ १६ ॥

[पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।

यदुद्गिरति भ्रमरः अन्येषां करोति तत् कार्यम् ॥]

(विचिन्त्य स्वगतम्) अये, कुसुमपुरवृत्तान्तज्ञो भवत्-
प्रणिधिरिति गाथार्थः । कार्यव्यग्रत्वात्मनसः प्रभूतत्वाच्च प्रणि-
धीनां विस्मृतम्. इदानीं स्मृतिरूपलब्धा । व्यक्तम् आहितुण्डिक-
च्छना विराधगुप्तेन अनेन भवितव्यम् । (प्रकाशम्) प्रियं-
वदक, प्रवेशये नम् । सुकविरेषः श्रोतव्यमस्मात् सुभाषितम् ।

Rakshasa—(Taking up the sheet reads) That serves the purpose of others what the black-bee disgorges after having drunk through his skill the honey of flowers (Kusuma) till nothing is left. (Reflecting to himself) Here the drift of the verse is—"Your emissary that knows the news of Kusuma-

pura". Through distraction of mind from work and because of the largeness of the number of spies, I have forgotten all, only now is memory recovered. This must be Viradhagupta in the guise of a Snake charmer. (*Aloud*), Priyamvadaka show him in ; he is a good poet ; we must listen to some fine sayings from him.

प्रियंवदकः—तद्वा [तथा] । (इति आहितुण्डिकमुपसृत्य)

उपसर्पदु अज्जो [उपसर्पतु आर्यः] ।

Priyamvadaka—So be it (*Approaching the Snake charmer*)
Let Noble Sir advance

CHARCHA

अन्वयः ॥ भ्रमरः आत्मनः कुशलतया (नैपुण्येन) निरवशेषं (सम्पूर्णं) यथा तथा) कुसुमरसं पीत्वा यत् उद्गिरति तत्र अन्येषां कार्यं करोति । व्याख्या—स्पष्टम् ।

1. कार्यं व्यग्रं etc.—विशिष्टमयसस्य व्यग्रम् keen. कार्येषु व्यग्रम्, सुप्.सुपा । तस्य भावः । हेतौ प्रसौ ।

2. व्यक्तम् etc.—For आहितुण्डिक see *ante*. आहितुण्डिकरूपं कृत्वा, तेन, or आहितुण्डिक इति कृत्वा अस्य आहितुण्डिककृत्वा ; तेन । Qual. विराधगप. तेन ।

Remark—The भ्रमर drinks कुसुमरस and gives it out for the formation of honey useful to others : so I a spy, have pumped out news from कुसुमपुर (here कुसुम also refers to कुसुमपुर) and shall narrate them for the purpose (कार्यं) of राक्षस ।

17. आहितुण्डिकः—(नाटेन उपसृत्य विलोक्य च स्वगतम्—संस्कृतमाश्रित्य) अयममात्यराक्षसः । स एषः—

वामां वाहुलतां निवेश्य शिथिलं कश्चे निवृत्तानना
स्वभ्ये दक्षिणया वलान्निहितयाऽपङ्के पतन्त्रा मुहुः ।

गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्कनी

मौर्यप्रस्योरसि नाधुनापि कुरुते वामेतरं श्रोः स्तनम् ॥१२॥

प्रकाशम्) जेटु अमञ्चो [जयतु अमात्यः] ।

Snake-charmer—(*Acting advance and observing—to himself in Sanskrit*) Here is Minister Rakshasa. He it is in fear of

whose rush, Sri even now does not lie close to Maurya's chest*. (*Aloud*) Let Minister prosper.

राक्षसः (विलोक्य)—अये विराध— इत्यङ्घोक्ते) ननु प्ररुदशस्युः । प्रियंवदक भुजङ्गरिदानीं विनोदयितव्यम् तत् विश्रमयताम् इतः परिजनेन । त्वमपि स्वाधिकारमशून्यं कुरु ।

Rakshasa—(Observing) Ha! Viradha—(*when half uttered*) with beards grown indeed! Priyamvadaka, we have to enjoy it with snakes, so let attendants go hence and rest; you too do not vacate your post.

प्रियंवदकः—तद्वा [तथा] । (इति सपरिवारो निष्क्रान्तः) ।

*Priyamvadaka—*So be it. (*Departs with attendants*).

राक्षसः—सखे विराधगुप्त, इदमासनमास्यताम् (विराध-गुप्तः नाट्येन उपविष्टः) ।

*Rakshasa—*Friend Viardhagupta, sit down, here is a seat. (*Viradhagupta acts sitting down*).

CHARCHA

1. अये विराध etc.—विराधगुप्त is the name of the spy. See विराधगुप्तेन भवितव्यम् above. 'अङ्घोक्तम्' 'अङ्घोक्तम्' तस्मिन् सति प्रहङ्गानि 'शस्युष्णि' इष्टा प्राह 'प्ररुदशस्युः' प्रजातानि 'शस्युष्णि' यस्य तथाविधो 'ननु' तादृश एव । स्वास्यर्थे क्लिश्यता परिहृतमनेन चौरकर्म, अहो देवम् ! ततः आविगात् कार्यं वाङ्मत्याश्च सुभाषितश्रवणं विस्मृत्य आह—'भुजङ्गरिदानीं विनोदयितव्यं' कांयाभियोगात् 'खिन्नस्य मनसो विनोदः कर्तव्यः । तत् तस्मात् 'परिजनेन इतः' गत्वा 'विश्रमयतां ; त्वमपि स्वस्य अधिकारं हारदेश' 'अशून्यं कुरु' आत्मोपस्थित्या पूरय ; सर्वे दूयमपसरत इत्यर्थः ।

2. भुजङ्ग—भुजेन कुटिलगत्या गच्छन्ति इति भुज + गम + खच् कर्त्तरि भुजङ्गाः भुजङ्गाः by "खच्च-ङिद्वा वक्तव्यः" etc.

3. ननु प्रहृदश्मश्रु etc.—ननु is अवधारणे । “नन्वाक्षेपे परिप्रश्ने प्रत्युक्तावधारणे वाक्यारम्भे प्यनुनयामन्त्रणानुज्ञयोरपि” इति हैमः । दुष्टि thinks that by uttering विराध the Minister apprehends that he has betrayed the spy to the attendant. So to allay suspicion he exclaims, ‘ननु’ किन्तु असत्यमेतत् [आक्षेपे ननु] यतः अयं ‘प्रहृदश्मश्रुः’ विराधगुप्तस्तु अप-श्मश्रुः । तत् तत्त्वत एव कश्चित् आहितुष्टिकोऽयम् । “परिजन प्रति रहस्यगोप-नार्थम् अर्द्धोक्तिः”—दुष्टि । But such was not the case ; Rakshasa had no hesitation to tell his attendant who the Snake-charmer was. A few lines below in presence of Priyamva-
daka Rakshasa says to his friend “सखे विराधगुप्त कथमेतत्” । See Note I above.

4. स्वाधिकारम्—अधिक्रयते व्रापायं प्रति अस्मिन् इति अधि + क्त + घञ् अधि-कारणे अधिकारः post, place of work, i, e., the door.

18. राक्षसः (निर्वर्ण्य)—अये देवपादपद्मोपजीविनः अवस्थेयम् । (इति रोदिति) ।

Rakshasa—(*Eyering close*) Alas ! Such is the plight of a dependant of the lotus-feet of Sire (*weeps*).

विराध—अलममात्य, शोकेन । नातिचिरात् अमात्यः अस्मान् पुरातनीमवस्थाम् आरोपयिष्यति ।

Viradha—Away with sorrow, Minister Ere long Minister will raise us to our old status.

राक्षसः—सखे, वर्णय कुसुमपुरवृत्तान्तम् ।

Rakshasa—Friend, narrate the news of Kusumapura.

विराध—अमात्य, विस्तीर्णः कुसुमपुरवृत्तान्तः । तत् कुतः प्रभृति वर्णयामि ।

—*Viradha*—Minister the story of Kusumpura is long, so-
from where shall I detail it out ?

राक्षसः—सखे चन्द्रगुप्तस्यैव तावत् नगरप्रवेशात् प्रभृति
अस्मत्प्रयुक्तैः तीक्ष्णरसदायिभिः किमनुष्ठितम् इति आदितः
श्रोतुमिच्छामि ।

Rakshasa—Friend, I wish to know from the very beginning what has been done by the administerers of poison employed by us, commencing with the entry of Chandragupta into the city.

विराध—एष कथयामि । अस्ति तावत् शकयवनकिरात-
काम्बोजपारसीकवाङ्गीकप्रभृतिभिः चाणक्यमतिपरिगृहीतैः
चन्द्रगुप्तपर्वतेश्वरवलीः उदधिभिरिव प्रलयोच्चलितसलिलैः सम-
न्तात् उपरुद्धं कुसुमपुरम् ।

Viradha—Here I detail. The fact is—Kusumapura was besieged on all sides by the forces of Chandragupta and Parvatesvara led by the counsels of Chanakya—by Sakas, Yavanas, Kiratas, Kambojas, Parasikas, Vahlikas and others as by the seas with their waters overflowed at the time of universal destruction.

CHAROHA

1. निर्वाण्य etc.—निर् + वणं + णिच् + ल्यप् = निर्वाण्य = निरुण्य । For देवपाद etc. see para 9. अवस्थान refers to absence of decoration etc. Viradha Gupta too like Rakshasa, had renounced decorations (परिव्यक्तोचितसंस्कारः para 12, प्ररुद्धमस्तुः para 17). His unkempt appearance excited pity and the Minister wept.

2. नातिचिरात्—If compounded, say नञ्जिने नशब्दं न सुप सुपी ।

3. पुरातनीम्—पुरा भवा इति पुरा + क्य, + ङीप् स्त्रियास् पुंसतनी old. तुट् comes in by "सायचिर—क्यट्टासौ तुट् च" ।

4. विशीर्षः etc.—वि + श् + क्त कर्मणि of vast expanse. कुतः वा

पञ्चम्यास्तसिः, the पञ्चमी being due to प्रभृति । Examples are numerous in the book. Cf. पूर्वहारात् प्रभृति, para 23 below etc. From outside, cf,—“कात्तिक्याः प्रभृति” “शिशवात् प्रभृति पोषिताम्” ।

5. अस्ति तावत्—अस्ति is an अव्यय in such cases. Cf. “अस्ति तावत् अहमव्यय—”, *ante.*, “अस्ति तावत् अहममात्येन—”, *supra.* टु खि takes it as अस् + लट् तिप्, the nom. being the sense of the वाक्य (वाक्यार्थ) from शक्यवन etc. to कुसुमपुरम् (उपरुद्धमस्ति) ।

6. शक्यवन etc.—शक is believed to be the Scythians who had established themselves to the North Western Frontier of India. Our शकाब्द, which commenced in 78 A. D., is derived from the शक kings यवन is vague. Some take them as the Greeks. Kalidasa in Raghu, describes the damsels of Persia as यवनौ । Their place also is at the North Western Frontier. किरात were certain dwellers of the Himalayas. These “are stated by Mr. A. Barcoah to have been inhabitants of the hilly tracts, just below the Himalaya near Kumaon and Nepal”—*Telang.* कम्बोज is to the west of the किरात. कम्बोजाः अभिजनः एषाम् इति कम्बोज + अण् काव्योजाः by “सिन्धतक्षशिलादिभ्यः अणञौ”—कम्बोज is of the सिन्धादि class. पारसीक are inhabitants of Persia. वाह्लीक are inhabitants of north Punjab, not of Bactria as Prof. Wilson suggests (See our Intro. to Sakuntala). The list here is not of *kings* but of races or tribes. This is inferred from किरात and काव्योज । शक, यवन, पारसीक and वाह्लीक are ambiguous. Thus शकानां निवासी जनपदः शकाः । शकाना (जनपदस्य) राजा इति शक + अण् शकः the अण् disappearing by “कम्बोजादिभ्यो लुप्तचनं चोलाद्यर्थम्” । यवनानां निवासी जनपदः यवनाः । यवनानां (जनपदस्य) राजा इति यवन + अञ् यवनः, the अञ् disappearing as above. पारसीकानां निवासी जनपदः पारसीकाः । पारसीकानां राजा इति पारसीक + अञ् पारसीकः । वाह्लीकानां निवासी जनपदः वाह्लीकाः । तेषां राजा इति वाह्लीक + अञ् वाह्लीकः । Hence शक, यवन, पारसीक and वाह्लीक may stand either for the king or for the tribe; but (supposing किरात to be the name of a country also

like शक यवन etc.) किरातानां राजा इति किरात + अञ् कौरातः not किरातः ।
 कम्बोजानां राजा इति कम्बोज + अञ् कम्बोजः not कम्बोजः by “कम्बोजाञ्जुक्” ।
 Hence किरात and कम्बोज in the list are *tribes* not *kings*. The
 rest too therefore refer to *tribes* not *kings*.

7. प्रलयोच्चलित etc.—प्रलय deluge, universal destruction. प्रलये
 उच्चलितम् सुप्सुपा । तादृशं सलिलम् एषाम् etc. Qual. उदधिभिः ।

19. राक्षसः - (शस्त्रमाकृष्य ससम्भ्रमम्) अयि मयि
 स्थिते कः कुसुमपुरम् उपरोत्स्यति ? प्रवीरक, प्रवीरक,
 क्षिप्रमिदानौम्—

प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यतां
 द्वारेषु द्विरदैः प्रतिद्विपघटामेदक्षैः स्थीयताम् ।
 त्यक्त्वा मृत्युभयं प्रहृत् मनसः शत्रोर्वले दुर्वले
 ते निर्यान्तु मया सहैकमनसो येषामभौष्ट यशः ॥ १३ ॥

Rakshasa (Drawing his sword in haste)—Well, I living,
 who will besiege Kusumapura? Praviraka, Praviraka, now
 then quick—Let archers rapidly patrol round the wall; let
 tuskers capable of dispersing the array of enemy-elephants
 take their stand at the gates; let those to whom fame is preci-
 ous, giving up the fear of death, sally on with me with a view
 to strike with one mind at the enfeebled forces of the enemy.

CHARCHA

1. उपरोत्स्यति—उप + रुष् + नृट् स्यति will besiege.
2. प्रवीरक—This is the name of some attendant who was
 serving Rakshasa during the siege.
3. अन्वयः ॥ शरासनधरैः प्राकारं परितः क्षिप्रं परिक्रम्यताम् । प्रतिद्विपघटा-
 मेदक्षैः द्विरदैः द्वारेषु स्थीयताम् । येषां यशः अभौष्ट ते मृत्युभयं त्यक्त्वा दुर्वले
 शत्रोर्वले एकमनसः प्रहृत् मनसः (सन्तः) मया सह निर्यान्तु । व्याख्या—‘शरासन-

धरैः धनुर्धरैः शोडशभिः प्राकारः परितः प्राचीरस्य समन्तात् चिप्रं द्रुतपदं परिक्रम्यतां परिक्रम्यताम् । तथा परिक्रममाण्यस्ते शत्रुं दूरस्थमेव वाणविवृजं कृत्वा वारयन्तु इत्याशयः । 'प्रतिपक्षाः' ये 'हिपाः' गजाः 'तेषां' घटायाः 'संघातस्य भेदे' विघटने 'क्षमः' समर्थः 'हिरदैः' अस्त्रदीर्घैर्देः 'ह्यारिषु' तोरणेषु 'स्थीयताम्' । द्रुत् स्थित्वा बाणैरनिवारितस्य रिपोः गजानां ह्यारं प्रति सम्यातं रुन्धन्तु इति भावः । 'रेषां' वीराणां यशः अभीष्टं प्रियं 'ते सृष्टुं भयं त्यक्त्वा दुर्बले' वाणप्रहारैः गजसंमूढैश्च क्षीये 'शत्रोः बले' सैन्ये 'एकमनसः' एकचित्ताः भूत्वा 'प्रहृत्सु' मनसः जिघांसवः सन्तः युगपत्प्रहारोद्यताः सन्त इत्यर्थः 'मया महं निर्यान्तु' वह्निरागच्छन्तु । शरैर्निचित्ताङ्गाः गजे विदक्षिताः स्वल्पावशिष्टप्राणाः शत्रवः मया निवृत्त्याय खड्गैर्निहन्यन्ते कुतो निरोध इति भावः । शार्दूलविक्रीडितं वृत्तम् ।

4. प्राकारम्—प्रक्रियते इति प्र + कृ + घञ् कर्मणि प्राकारः wall or प्रकारः manner, by "सादकारयोः कृदिने" । द्वितीया owing to परितः ।

5. शरासनधरैः—शराः अस्त्रान् एभिः इति शर + अस + ल्यट् करणे शरासनानि । तेषां धराः etc. "कर्मण्यण्" would give शरासनधाराः ।

6. चिप्रम्—This is not a tautology, though another चिप्रम् precedes and is connected with the verse. The first चिप्रम् refers to quickness in the execution of the command given to Praviraka, and the second to the rapidity of परिक्रमणक्रिया । Go rapidly round, and that instantly. उभयोः क्रियाविशेषणत्वंऽपि भिन्नविषयत्वात् न पुनरुक्तः ।

7. प्रतिघिप etc.—घटनम् इति घट + अङ् भावे घटा array. Now see व्याख्यानम् । We take the derivative meaning of घटा here, because with the technical meaning, namely a *body of elephants*, घिपघटा becomes apparently tautologous. or Used for emphasis etc. "घटा घटनगोष्ठौभघटनासु च योषिति" इति मेदिनी ।

8. प्रहृत्सु मनसः—प्रहृत्सु म् मनः एषाम् । "सुहृत्सु मनसोरपि" इति मकारसौपः ।

9. दुर्बले—द्रुत्स्थितानि बलानि अस्य etc. The army was not originally दुर्बल but became दुर्बल through the onslaught of archers and elephants, and hence afforded the right moment for a sally. दुर्बलम् thinks this was merely to encourage the men that were to go out, the enemy were really strong.

10. एकमनसः—Striking with *one* mind means *simultaneous* striking which offers the best chance to disperse the besiegers.

11. येषामभीष्टम्—आभ + इङ् + क्त + कर्मणि वत्तमानं, desired. Being गत्वर्थे the root takes क्त वत्तमानि by “मतिवृद्धिपूजार्थं भ्यश्च” and then “क्तस्य च वत्तमानि” gives षष्ठी in येषाम् ।

20, विराध—अमात्य, अलमावेगेन । वृत्तमिदं वर्णयति ।

Viradha—Minister, away with agitation ; it is the past being described.

राक्षसः (निःश्वस्य)—कष्टं वृत्तमिदम् । मया पुनर्ज्ञातं स एवायं काल इति । (शस्त्रमुत्सृज्य) हा देव नन्द, स्मरामि ते राक्षसं प्रति प्रसादातिशयम् । त्वमत्र संग्रामकाले—
यत्रैषा मेघनौला चरति गजघटा राक्षसस्तत्र यायाद्
एतत् पारिप्लवाभ्यःप्लूति तुरगवलं वायं तां राक्षसेन ।
पत्नीनां राक्षसोऽन्तं नयतु वलमिति प्रेषयन् मह्यमाज्ञा-
मज्ञासीः प्रीतियोगात् स्थितमिव नगरे राक्षासानां सहस्रम् ॥१४
ततस्ततः ।

Rakshasa—(*Sighing*) How hard ! This is past !! I thought, however, this was that very time. (*Laying down the weapon*) Alas ! Sire Nanda, Rakshasa remembers your favours. At the time of his fight sending out orders to me, such as “Rakshasa should rush where this body of elephants blue like cloud is marching”, “let this force of cavarly bounding like rushing waters be checked by Rakshasa”, “let Rakshasa drive this force of infantry to destruction”, you, through affection, thought as if a thousand of Rakshasas were stationed in this city. Next, what next ?

CHARCHA

1. त्वमव संग्रामकाले—This shows that Nanda was alive during the siege (See *Intro*).

2. अन्वयः ॥ अत्र संग्रामकाले त्वं “यत्र एषा मेघनीला गजघटा चरति तत्र राक्षसी यायात्”, “पारिप्लवाम्भुति एतत् तुरगवलं राक्षसेन वायं गताम्”, “पत्तीनां वलं राक्षसः अन्तं नयतु” इति मल्लम् आज्ञां प्रेषयन् प्रीतियोगात् नगरं राक्षसानां सहस्रं स्थितम् अज्ञासीः इव । व्याख्या—‘अत्र संग्रामकाले’ अस्मिन् युद्धसमये ‘त्वं’ यत्र एषा’ दृश्यमाना ‘मेघनीला’ अक्षय्याना ‘गजघटा’ करिसंहतिः ‘चरति’ धावति ‘तत्र राक्षसी यायात्’ नान्यः कश्चिदलम् एतादृ । ‘पारिप्लव’ चञ्चलं वन्वादिभङ्गात् द्रुतं प्रसरत् यत् ‘अम्भः’ जलं तस्य ‘भुतिः’ उत्प्लवनमिव भूतिरस्य तादृशम् ‘एतत्’ दृश्यमानं ‘तुरगवलम्’ अश्वसैन्यं ‘राक्षसेन वायं गताम्’ कथ्यताम् । स एव अस्मिन् क्षणे नान्यः । ‘पत्तीनां’ पदातीनां ‘वलं’ दृश्यमानं सैन्यं राक्षसः अन्तं नयतु, ‘चयं’ गनयतु ‘इति’ अनेन प्रकारेण ‘मल्लम् आज्ञां प्रेषयन् प्रेषयन्’ प्रीतियोगात् खेहवशात् [द्विती प्रसौ] ‘नगरं’ कुसुमपुरं ‘राक्षसानां सहस्रं स्थितं’ युद्धाय सन्नद्धं ‘अज्ञासीरव’ अवुद्धा इव । स्वधरा इत्यम् ।

3. गजघटा—For घटा see प्रतिद्विपघटा para 19.

4. पारिप्लव etc.—See व्याख्या । टुःण्ट takes the चाञ्चल्य as due to the breeze at the time.

5. पत्तीनाम्—पद्यते इति पद + क्तच् or औणादिकक्त कर्त्तरि पत्तिः (masculine) infantry. “पदाति पत्ति पदग पादातिक पदाजयः” इत्यमरः । Three divisions of the army are here mentioned—हस्तिन्, अश्व पदाति । The fourth, रथ, is omitted, because it had come into disuse in those days. The division of हस्तिन् again has become absolute at the present time. The drift of the sloka is that Rakshasa who was an expert leader in all the divisions of the army and Nanda was not at ease unless these were personally led by Rakshasa. The technical meaning of पत्ति, namely “एके-सैकरथवशाः पत्तिः पञ्चपदातयः”, does not suit the sense here, because it omits the separate mention of the infantry and introduces elephants and cavalry twice.

6. अज्ञासीः etc.—It was not possible for one man to lead all at the same time, yet Nanda required Rakshasa to do it. This

was due to his great esteem for Rakshasa (प्रीतियोगत्) which led them to think as if there were many Rakshasas in the city.

7. तत्कृतः—This is omitted by दृष्टिः । But seems necessary to take off the interruption of the narrative.

21. विराध—ततः समन्तादुपरुद्धं कुसुमपुरम् अवलोक्य, बहुदिवसप्रवृत्तम् अतिमहत् उपरोधवैशसम् उपरि पौराणां परिवर्त्तमानम् असहमाने, तस्यामप्यवस्थायां पौरजनापेक्षया सुरङ्गामेत्य अपक्रान्ते तपोधनाय देवे सर्वार्थसिद्धौ, स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्वल्लेषु, जयघोषणाव्याघातादि-साहमानुमितेषु अन्तर्नगरवासिषु पुनरपि नन्दराजप्रत्यानयनाय सुरङ्गया वहिरपगतेषु युष्मासु, चन्द्रगुप्तनिधनाय युष्मत् प्रयुक्तया विषकन्यया घातिते तपस्विनि सर्वेश्वरि—

Viradha—Next, Sire Sravarthasiddhi seeing Kusumapura besieged all round, even in those circumstances having left for the hermitage by reaching a tunnel, out of regard for the citizens, unable as he was to stand the further continuance over them of the very great hardships of the siege which had already continued for many days ; your forces standing with efforts greatly relaxed owing to the absence of their master ; you, with the (minds of the) residents within the city guessed from such darings as obstruction to the proclamation of (Chandragupta's) victory, having gone out by the tunnel for the recovery of the kingdom of Nanda ; poor Parvatesvara having been killed with the poison-girl employed by you for the destruction of Chandragupta ;

ततः इति । सृते नन्दे सर्वार्थसिद्धिं राजानं कृत्वा अयुष्यत भवान् “ततः कुसुमपुरं समन्तात् सर्वतः ‘उपरुद्धम् अवलोक्य, पौराणामुपरि बहुदिवसप्रवृत्तं दीर्घकालव्यापी

'अतिमहत्' महाघोरम् 'उपरोधस्य' निरोधस्य "वैशसम्" क्रूरताम् 'असहमाने' अमृष्यमाणे अनिच्छति 'देवे सर्वार्थसिद्धौ तस्यामपि अवस्थायां' रक्षके राजान्तरे असति अपि 'पौरजनेषु' या 'अपेक्षा' आदरः, क्लेशक्षिप्ता मा भूत् इत्येव रूपः तथा, [द्विती तृतीया] सुरङ्गां कथित् विल्लमार्गम् 'एत्य तपोवनाय अपक्रान्ते' अपद्यते सति । मयि गते राक्षसश्चन्द्रगुप्तेन सन्धाति पौराणाञ्च उपरोधघातना शान्त्यति इति मत्वा राजनि गते सति, राजा नो नास्ति इति वार्ता सूयक्ताभूत् सैन्येषु, ततो 'युष्मद्वल्लेषु स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु' सत्सु नगरं भवान् शत्रुवशमकार्षीत् । ततश्चाणक्यो नगरे नौर्यस्य जयसघोषयत्, किन्तु पौरैः तत्र बाधा दत्ता, अन्यच्च तत्तत् राज्ञ् अप्रियमनुष्ठितम् । एवम् 'अन्तर्नगरवासिषु' पुराभ्यन्तरवासिषु 'जयघोषणाव्याघातादिभिः' साहनेः हठकर्म्मभिः 'अनुमितेषु' ज्ञातेषु नन्दानुरक्ता एते इति विदितेषु सत्सु प्रीत-साहितोऽभूत् भवान् । ततः एभिः पौरैः सहादैः चन्द्रगुप्तं निहृत्य 'पुनरपि नन्दराज्य-प्रत्यानयनाय सुरङ्गया वह्निः अपगतेषु युष्मासु' प्रागुपदिष्टो जीवसिद्धिः चन्द्रगुप्त्याय विषकन्यां प्राहिणोत् किन्तु चाणक्यस्य नौर्या 'चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया दुर्लक्षण्या विषयुक्तया च विषकन्यया तपस्त्रिणि पर्वतेश्वरं घातिते' सति—

CHAROHA

1. बहुदिवस &c.—बहुदिवसान् व्याप्य प्रहत्तम् । अत्यन्तसंयोगे द्वितीया । रतत् ।—See व्याख्या ।

2. उपरोध etc.—उप + रुध + घञ् भावे उपरोधः siege. विशस is क्रूर । तस्य भाव इति विशस + अण् वैशसम् cruelty, hardship, उपरोधस्य वैशसम् etc.

3. तस्यामपि—सर्वार्थसिद्धि knew that there was no other living member of Nanda's race and the empire would go without a king if left. Even in such circumstances he left (for reasons see next).

4. पौरजनापेक्षया—पौरजनेषु अपेक्षा । द्विती तृतीया । Out of regard for the citizens. He could not bear to see them suffer. He thought if he left Rakshasa would capitulate and the citizens would be relieved of their sufferings.

5. तपोवनाय—तपोवनं गन्तुम् इति कर्मणि ४र्थी by “क्रियार्थोपपदस्य च कर्मणि स्थानिनः” ।

6. सर्वाथेसिद्धौ—सर्वाथेसिद्धि was a जाति of Nanda, an old man at the time. When Nanda died, Rakshasa set him up as king and continued the defence of the city (See Intro).

7. जयघोषणा ect.—सहस् is वज्र, हट etc. सहसा कृतम् इति सहस् + षण् साहसम् daring. Or it may be derived from सहसा which is an अव्यय meaning the same. Cf.—“व्याघातो जयघोषणादिषु वलादखद्वलानां कृतः”—Act. III, Sl. 26.

22. राक्षसः—सखे पश्य आश्चर्यम्—

कर्णेनैव विषाङ्गनैकपुरुषव्यापादिनी रक्षिता

हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।

सा विष्णोरिव विष्णुगुप्तहतकस्यात्यन्तिकश्च येसे

हैडिम्बेयमिबेत्य पर्वतनृपं तद्वधमिवावधीत् ॥ १५ ॥

Rakshasa—Friend, note the marvel—The potent poison-girl, the killer of a single individual, that by me was reserved to kill Chandragupta, like the javelin by Karna to kill Arjuna, did, for the lasting benefit of cursed Vishnugupta, as of Vishnu, reach and kill king Parvatata like Hidimba's son that was but his own victim.

विराध—अमात्य, देवस्यात्र कामचारः, किं क्रियताम् ?

Viradha—Minister, it is Fate's freak in the matter. What could be done ?

राक्षसः—ततस्ततः ।

Rakshasa—Next, what next ?

अन्वय ॥ या बलवती एकपुरुषव्यापादिनी विषाङ्गना शक्तिरिव कर्णेन अर्जुनमिव चन्द्रगुप्तं हन्तुं मया रक्षिता, सा विष्णोरिव विष्णुगुप्तहतकस्यात्यन्तिकश्च येसे तद्वधमिव हैडिम्बेयमिबेत्य पर्वतनृपं इत्यु भवधोत् । व्याख्या—‘या बलवती’ प्रवला अज्ञोवाद्बलार्थं

‘एकम् एकमेव ‘पुरुष’ व्यापादयति’ इति या तादृशी ‘विषाङ्गना’ विषतुल्या कनया ‘शक्तिरिव’ इन्द्रदत्ता एकस्त्री इव ‘कथेन’ पृथायाः कानौनेन पुत्रेण अजुं नमिव चन्द्रगुप्तं हन्तुं मया रक्षिता’ स्थापिता ‘सा विष्णोरिव विष्णुगुप्तहृतकस्य’ चाणक्यहृतकस्य ‘आत्यन्तिकं’ सार्वत्रिकं सार्वकालिकञ्च यत् ‘श्रेयः’ मङ्गलं तस्यै रक्ष्यं रक्षित्वा वध्यञ्च हत्वा सार्वत्रिकं मङ्गलं कर्तुः’ तस्य वध्यमेव’ यस्य वधस्तस्य इष्टः तमेव ‘द्विडम्बियमिव’ द्विडम्बासुतं घटोत्कचमिव पर्वतनृपं’ पर्वतकम् ‘एत्य’ प्राप्य ‘अवधीत’ जघान । न क्षेवलं चन्द्रगुप्तमहत्वा चाणक्यस्य नापकृतं तथा, अपि च चाणक्यस्य वधं पर्वतकं हत्वा तस्यैव कार्यं कृतम् इत्यात्यन्तिकं श्रेयश्चाणक्यस्य । इन्त्यो मञ्जुवशाणक्यस्य प्रीतिपात्रं चन्द्रगुप्तः, इतस्तु मन्मथं चाणक्यस्य शत्रुः पर्वतक इति ‘पश्य आश्चर्यम्’ । शार्दूलविक्रीडितं वचनम् ।

CHARCHA

1. पश्य—दृशं here means ज्ञानमात्र । There is nothing before the eyes to see. Refers to story given in the verse.

2. एकपुरुष etc.—एकः पुरुषः । तं व्यापादयति इति एकपुरुष + वि + आ + पद + णिच् + णिनि कर्त्तरि साधुकारिणि आवश्यके वा । Qual. विषाङ्गना and शक्तिः ।

3. शक्तिः वल्लवती—The वल्ल was in एकपुरुषव्यापादन । It was powerless after killing its first victim.

4. विष्णोरिव—विष्णु is कृष्ण who was the चाणक्य in the matter of the भारतयुद्ध of which the fall of घटोत्कच is an incident.

5. विष्णुगुप्त etc.—विष्णुगुप्त was a name of चाणक्य । इत एव इतकः, स्वार्थकः । विष्णुगुप्तस्यैव हृतकस्य etc. कुत्सितानि कुत्सनैः इति समासः ।

6. आत्यन्तिक etc.—आत्यन्त is नित्य permanent ; or परम superme. अत्यन्तं भवम् इति ठञ् अध्यात्मादि । तादृशं श्रेयः । तस्यै ; तत्कस्युमित्यर्थः । ‘क्रियार्थोपपदस्य—’ इति कर्मणि षर्थी ।

7. द्विडम्बियम्—द्विडम्बा was a राक्षसी whom भीम married, the issue being घटोत्कच । द्विडम्बायाः अपत्यं पुमान् इति द्विडम्बा + ढक् ।

8. तद्वध्यम्—तेन वधः or तस्य वधः etc. पर्वतक was a claimant to half of चन्द्रगुप्त’s kingdom as price of help rendered during the siege. चाणक्य was therefore anxious to get rid of him by strata-

gem. Thus पर्वतदृप was विष्णुगुप्त's वध्या । हैडिस्विय was a Rakshasa not very favourably disposed towards the आर्य्ये; he was therefore वध्या of विष्णु ।

9. *Remark*—The simile is a happy one. The points are—(1) कर्ण and राक्षस; (2) अर्जुन and चन्द्रगुप्त (कर्ण's enemy is अर्जुन, राक्षस's enemy being चन्द्रगुप्त); (3) विषाङ्गना and शक्ति (both बलवती; both एकपुरुषव्यापादिनी, both set apart for a special purpose *viz.*, to kill the enemy); (4) विष्णु and विष्णुगुप्त (both profound politicians and directing the struggle); (5) हैडिस्विय and पर्वतदृप (both called in for help by the politicians at a crisis, but both marked out as victims of the very politician whom they were helping).

10. कामचारः—चर + चञ् भावे चारः movement, action. कामेन चारः, सुप्.सुपा ।

23. विराध—ततः पितृवधत्वासात् अपक्रान्ते कुमारौ मलयकेतौ, विश्वासिते पर्वतकम्भातरि वैरोचके, प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे, चाणक्यहृतकेन आह्वय अभिहितः सर्व एव कुसुमपुरनिवासिनः सूत्रधाराः यथा—“सांवत्सरिकादेशात् अर्द्धरात्रसमये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति, ततः पूव हारात् प्रभृति संस्क्रियतां राजभवनम्” इति । ततः सूत्रधारैरभिहितम्—“आर्य्य, प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशम् उपलभ्य सूत्रधारेण दारुवर्मणाकनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं प्रथमराजभवनद्वारम् अस्माभिरिदानीम् अभ्यन्तरे संस्कारः आधेयः इति । ततश्चाणक्यवटुना अनादिष्टेनैव सूत्रधारेण दारुवर्मणा संस्कृतं राजभवनद्वारम् इति परितुष्टेनैव सुचिरं दारुवर्मणो दार्क्ष्यं प्रशस्य

अभिहितम्—“अचिरादस्य दाक्ष्यस्य अनुरूपं फलम् अधिगमिष्यसि दारुवर्मन्” ।

Viradha—Next, Prince Malayaketu having seceded through fright from the murder of his father ; Vairochaka the brother of Parvataka, having been lured into confidence ; and Chandragupta's intended entry into the palace of Nanda having been made known ; all carpenters living at Kusumapura were summoned by cursed Chanakya and informed thus—“As under instruction from the astrologers Chandragupta's entry into the palace of Nanda comes off at mid-night so let the palace be decorated commencing with the eastern gate.” It was then remarked by the carpenters—“Noble Sir the first gate of the palace is already decorated by the carpenter Daruvarman by placing golden gateways and the like ; he having previously known of Sire Chandragupta's entry into the palace of Nanda. Decorations have now to be put up by us in the interior.” Then the brat Chanakya, as if pleased that the palace gate had been decorated by the carpenter Daruvarman even before ordered, long belauding the alacrity of Daruvarman, said this “Daruvarman, you will ere long get the reward suiting this keenness.”

CHARCHA

1. पितृवध etc.—See वासयित्वा अपवाहितो भागुरायणेन etc. Act I.
2. विश्वासिने etc.—Parvataka's brother Vairochaka also was in the camp. His suspicions were allayed by Chanakya who represented to him that it was Rakshasa who had killed Parvataka, and that the promised hafe-share should be made over to him, now that Malayaketu had seceded.
3. सावित्सरिक etc.—सवत्सरं कथयन्ति बोधयन्ति वा इति संवत्सर + उञ्जयेति सावत्सरिका : astrologers by “कालान् उञ्ज्” । सावित्सरिक is an ordinary attributive for an astrologer, the पारिभाषिक (technical)

word being सावतसरः। Thus “सावतसरो ज्योतिषको देवद्वगणकार्वाप ।
स्युः सौहृत्तिक सौहृत्तं ज्ञानि कार्त्तान्तिका अपि” इत्यमरः ।

4. अर्द्धरात्र etc.—अर्द्धरात्रेः इति अर्द्धरात्र + अत्रसमासान्त अर्द्धरात्रः mid-
night. एकदेशितत—। स एवसमयः etc. अर्च् is by ‘अर्हः सत्रैकदेशसंख्यात-
पुण्याच्च रात्रेः’; masc. by “रात्राङ्गाङ्गाः पुं सि” । कालाधिकरणे ७मी ।

5. पूर्वद्वारान्—It is considered auspicious to enter by the
eastern gate. प्रभृतियोगे ५मी । See नगरप्रवेशात् प्रभृति, para 10 above.

6. कनकतोरण etc.—तोरण is वङ्गहोर । कनकस्य तोरणम् । तस्य
न्यासः । स आदिशेषाम् etc.

7. प्रथम etc.—प्रथम is पूर्व ; hence प्रथमद्वार is the same as
पूर्वद्वार the eastern gate.

8. संस्कार etc.—संस्काराणां (deriv. ante.) विशेषाः special deco-
rations. Cf. Act III. Sl. 2.

9. आर्चयः etc.—आ + धा + यत् कर्मणि has to be applied.

10. चाणक्य etc.—वट् is a ब्राह्मण boy, as in “वटपरिषदं पुण्यश्रीकः
श्रियेव सभाजयन्”—uttar; “वटभिरुपहृतानां वट्टिषां कूटरीतत” etc Here it
is a term of reproach, because applied to an adult. चाणक्यश्चासौ
वटुश्च । “कुतसितानि कुतसनेः” इति समासः । For a deprecatory sense
of वट्, cf.—पश्यत वटोः चविद्यावष्टम्बस्य गजितानि” spoken by Parasu-
rama of शतानन्द ।

11. परितुष्टेनेव—As if pleased really not pleased. This
extra zeal of Daruvarmam roused चाणक्य’s suspicions, but he
dissimulated.

12. फलमधिगमिष्यसि—चाणक्य felt sure that there was trea-
chery in it, and he uttered the apparently plain words “You
will reap the reward”, but really he meant “You will feel
the consequences” of your treachery. The consequences
will appear below.

24. राक्षसः (सोढे गम्)—मखे कुतश्चाणक्यवटोः परि-
तोषः ? अफलम् अनिष्टफलं वा दारुवमणः प्रयत्नमवगच्छामि,

यदनेन बुद्धिमोहात् अथवा राजभक्तिप्रकर्षात् नियोगकालम्
अप्रतीक्षमाणेन जनितः चाणक्यप्रवटोश्चेतसि बलवान् विकल्पः ।
ततस्ततः ?

Rakshasa—(With anxiety) Friend, whence could satisfaction come to the brat Chanakya. Methinks Daruvarman's efforts were fruitless or bore bitter (lit, unwelcome) fruits, as through delusion or excess of loyalty, strong suspicion had been raised by him in the mind of the brat Chanakya by not biding the time for the appointment. Next what next ?

विराधः—ततश्चाणक्यहतकेन अनुकूललग्नवशात् अर्द्धरात्र-
समये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति इति शिल्पिनः
पौराश्च गृहीतार्यान् कृत्वा तस्मिन्नेव क्षणे पवतिश्वरभातरं
वैरोचकम् एकासने चन्द्रगुप्तेन सह उपवश्य कृतः पृथ्वीराज्य-
विभागः ।

Viradha—Now, by the accursed Chanakya, who made the artisans and citizens understand that in subservience to the auspicious moment, Chandragupta's entry into the palace of Nanda will come off at the time of mid-night, that very moment (mid-night) a division of the world-empire was made by making Parvataka's brother Vairochaka sit on the same seat with Chandragupta.

CHARCHA

- 1 अफलम्—अविद्यमानं फलमस्मिन् । Qual. प्रयत्नम् ।
- 2 अनिष्ट etc.—न इष्टम् undesired dire. अनिष्टं फलमस्य of dire consequences. Why अफलम् अनिष्टफलम् वा ? The answer follows—'यत्' यस्मात्, 'बुद्धिमोहात्' मतिभ्रंशात् 'अथवा राजनि' नन्देयो 'भक्तिप्रकर्षः' अन्-
रागातिशयः तस्मात् 'नियोगस्य' आदेशस्य 'कालम् अप्रतीक्षमाणेन' अमानयता 'अनेन'

दाख्यवर्मणा 'चाणक्यवटोश्चेत्सि बलवान् विकल्पः' सन्देहः 'जनितः' । So Chanakya will take measures.

3. अनुकूल etc.—लग्न + क्त कर्त्तृ लघु that which has touched (the horizon), i. e., the constellation then rising. अनुकूलं लग्नम् । तस्य वशम् आयत्तता through the influence of, i. e., in deference to the favourable moment.

4. गृहीतार्थान्—गृहीतः अर्थः विषयः यैः etc. informed of the matter, who have understood the matter.

25. राक्षसः—किं वा अतिसृष्टः पर्वतकभात्रे वैरोचकाय पूर्वप्रतिश्रुतः राजाङ्गविभागः ।

Rakshasa—Did he really relinquish unto Parvataka's brother Vairochaka the previously promised half share of the kingdom ?

विराधः—अथ किम् ।

Viradha—What else (yes) ?

राक्षसः (स्वगतम्)—नियतम् अतिधूत्तं न चाणक्यवट्ना तस्यापि तपस्विनः कर्मापि उपांशुवधमाकलय्य पर्वतेश्वरविनाशेन जनितमयशः प्रमाष्टुं म एषा लोकप्रसिद्धिरूपचिता । (प्रकाशम्) ततस्ततः ?

Rakshasa—(To himself) Surely after having planned some sort of secret murder for that poor fellow too this publicity in the world has been secured by that very wily brat Chanakya to wipe out the infamy caused by the murder of Parvataka. (Aloud) Next, what next.

CHARCHA

1. अतिसृष्टः—अति + सृज + क्त कर्मणि अतिसृष्टः meaning दत्तः ।
2. राज्याङ्गं etc.—अर्द्धं is half. विभाज्यते इति विभागः share ; कर्मणि

घञ् । राज्यस्य अर्द्धम्, इतत् । तदेव विभागः—। Here एकदेशिसमास would give अर्द्धराज्यम् by “अर्द्धं नपुंसकम्”, because एकदेशिसमास bars षष्ठी-तत्पुरुष । This is after the सूत्रकार (पाणिनि) । But the भाष्यकार rejects the whole of the एकदेशिप्रकरण, hence इतत्— is available. ‘यद्योत्तरं सुनीनां प्रामाण्यम्’ । अर्द्धं राज्य presents no difficulty to him because it may be treated as a कर्मधारय ।

3. नियतम्—निश्चितम्, refers to the whole वाक्याद्यं following.

4. उपांशुवधम्—उपांशु, is an अव्यय meaning बिजने secretly or secret. उपांशु वधः सुपसुपा । Obj. of आकलय । Also cp “अपीदं दुर्योधनेन उपांशुविहितं कृतं स्यात्” and “अस्य लोकं उपांशुव्रतम्—Mah.

5. आकलय—आ + कल + णिच् + स्वार्थि + ल्यप् having devised.

6. लोकप्रसिद्धिः—प्र + सिध् + क्तिन् भावे प्रसिद्धिः publicity. लौकिके प्रसिद्धिः publicity in the world , सुप.सुपा ।

7. उपचिता—उप + वि + क्त + कर्मणि collected, secured. The idea is that the partition was thus publicly made to let people understand that चाणक्य had no motive to kill Parvataka, because the thought of cheating him out of his share of the kingdom had never occurred to him ; or, he would not have so readily parted with it now. Rakshasa does not know yet that rumour makes Rakshasa himself the murderer.

26. विराधः—ततः प्रथममेव प्रकाशिते रात्रौ चन्द्र-गुप्तस्य नन्दभवनप्रवेशे, कृताभिषेके किल वैरोचके विमल-मुक्ता-मणिपरिच्छे पविरचितचित्रपटमयवारवाणप्रच्छादितशरीरे, मणिमयमुकुटनिदिङ्गनियमितरुचिरतरमौलौ, सुरभिक्षुसुम-दामवैकक्षकावभासितविपुलवक्षःस्थले, परिचिततमैरपि अन-भिज्ञायमानाकृतौ. चाणक्यहतकादेशात् चन्द्रगुप्तोपवाह्यां चन्द्र-लेखां नाम गजवशाम् आरुह्य चन्द्रगुप्तानुयायिना राजलोकेन आनुगम्यमाने, देवस्य नन्दस्य भवनं प्रविशति वैरोचके, युष्मत्-

प्रयुक्तेन दारुवर्मणा सूत्रधारेण चन्द्रगुप्तोऽयमिति मत्वा तस्यो-
परि पातनाय सज्जीकृतं यन्त्रतोरणम् । अत्रान्तरे वह्निर्निगृ-
हीतवाहनेषु स्थितेषु चन्द्रगुप्तानुयायिषु नृपेषु, युष्मत्प्रयुक्तेनैव
चन्द्रगुप्तनिष्ठादिना वरक्रेण कनकदण्डिकान्तर्निहिताम् असि-
पुत्रिकाम् आकृष्टकामेन अवलम्बिता करेण कनकशृङ्खला-
वलम्बिनी कनकदण्डिका ।

Viradha—Now, Chandragupta's entry into the palace of Nanda at night having been previously announced, Vairochaka—with coronation performed, with his person covered by an armour of speckled plates formed of pure pearls and gems set in circles, with his knotted (braided ?) locks rendered very attractive on being tightly restrained by a crown of jewels, with his broad chest lighted up by two garlands of strings of fragrant flowers laid across, and with his features unrecognisable (lit. not being recognised) by even the most intimate—going to enter the palace of Sire Nanda, having under instructions from cursed Chanakya, mounted the female elephant Chandralekha which is Chandragupta's mount and being followed by the body of princes that usually follow Chandragupta, the gate-way with the mechanism (of a catch) was held ready by Daruvarman the carpenter employed by you to let down on him, thinking that this was Chandragupta. At this stage the princes that follow Chandragupta having stopped outside with their mounts checked, the golden staff hanging by the golden chain (from the neck of the elephant was taken up in his hand by Varvaraka the driver of Chandragupta who was really employed by you, with a desire to draw the knife that was secreted within the golden staff.

राक्षसः—उभयोरपि अस्थाने यत्नः ।

Rakshasa—The attempts of both were in the wrong place.

CHARCHA

1. Analytical Expl. 'ततः किल वै रोचके कृताभिषेके सति 'युष्मत्प्रयुक्तेन सूत्रधारिण दारुवर्मणा' प्रागुक्तपूर्वद्वारे विहितं 'यन्त्रतोरणं' यन्त्रयुक्तं कनकतोरणं तस्य वैरोचकस्य 'उपरि पातनाय सञ्जीकृतम्' [The torion was worked by machinery and had a bolt or catch which if withdrawn the entire structure would come down and crush the people below. Daruvarman got ready to let it down on Vairochaka]. Why?—'चन्द्रगुप्तोऽयमिति मत्वा' । Whence the mistake?—'प्रथममेव रादौ चन्द्रगुप्तस्य नन्दभवनप्रवेशे प्रकाशिते' प्रचारिते सति ततः 'वै रोचके देवस्य नन्दस्य भवनं प्रविशति' सति [He knew that Chandragupta would enter the palace at that time, so, as he saw Vairochaka enter, he took him for Chandragupta]. It was a bad mistake—'चाणक्यादृतकस्य आदेशात् चन्द्रगुप्तः उपवाह्यः वहनीय यस्या चन्द्रगुप्तस्य वाहनमित्यर्थः 'चन्द्रकेखा' नाम गजवशात् आरुह्य चन्द्रगुप्तस्य अनुयायिना राजलोकेन अनुगम्यमाने' सति वै रोचके [It was all Chanakya's doing. He placed vairochaka on Chandragupta's mount and gave him retinue of princes who usually follow Chandragupta. This misled Daruvarman]. But both Chandragupta and Vairochaka were known to him—'परिचिततमैरपि अनभिज्ञायमाना' अपरिगृह्यमाणा 'आकृतिः' यस्य तादृशे सति वै रोचके [Even Vairochaka's best friends could not make him out at the time]. Why?—सुरभीणां कुसुमानां यानि 'दामानि' सालिकाः तेषां ये 'वै कचके' उभाभ्यां स्तम्भाभ्यां विपरीतकचान्तरलम्बिन्यौ सञ्जी ताभ्याम् 'अवभासितं विपुलं वचःस्थलं' यस्य तादृशे सति वै रोचके [Two wreaths of flowers ran across his chest from shoulder to below the opposite arm-pit covering up the chest completely]. A man is not known by his chest—'मणिसयेन मुकुटेन निविडं' दृढं यथा तथा 'नियमितः' अत एव 'विरतः मौलिः' चूडा यस्य तादृशे सति वै रोचके [The diadem was a very close fit and his features were then unrecognisable].

Still he could be known otherwise—‘विमलाः’ या ‘मुक्ताः मणयश्च’ तेषां यः ‘परिचेषः मण्डलाकारेण विन्यासः तेन ‘रचितः’ यः ‘चित्रः’ नानावर्णः ‘पटः’ तन्मयो यो ‘वारवाणः’ वर्म तेन ‘प्रच्छादितं शरीरं’ यस्य तादृशे सति वैरोचके [He was encased in a coat of mail made of plates inlaid with pearls and gems and could not be recognised]. Well, what followed?—‘अत्रान्तरे चन्द्रगुप तस्य निषादिना’ हस्तिपदेन ‘वव रकेण कनक-ग्रहलेन’ सुवर्णं सूत्रेण ‘अवलम्बिनी’ गजस्कन्धात् खम्बमाना ‘कनकदण्डिका’ सुवर्ण-दण्डः ‘करेण अवलम्बिता’ गृहीता । What for?—‘कनकदण्डिकायाः अन्तः’ मध्ये ‘निहितं’ गुप्तं ‘असिपुत्रिकां’ कुरिकाम् ‘आक्रष्टु कामिनं’ वव रकेण अवलम्बिता [He wanted to draw out a dagger from inside the staff]. Why?—युष्मत्प्रयुक्तेन एव वव रकेण [He was *your* man and wanted to kill Chandragupta with it. He too thought that the rider was Chandragupta and not Vairochaka]. Where were the retainers?—‘निगृह्णीतानि’ नियन्त्रितानि ‘वाहनानि’ येषां तथाविधेषु ‘चन्द्रगुप्तानुयायिषु नृपेषु बहिः’ द्वारात् बहिः ‘स्थितेषु’ सतसु [Their mounts were checked and they were all halting outside].

2. विमलमुक्ता etc.—Analysis above. परि + च्चिप + घञ् भावे परिचेषेण placing round, circumvention. Cf. “महावर्णवपरिचेषं लङ्कायाः परिखा-लघुम्” । वाच्यं ते एभिः इति वार + घञ् करणे वाराः shielders ; वाणानां वाराः वारवाणाः armours ; राजदन्तादित्वात् वाणशब्दस्य परनिपातः ।

3. सुरभि etc.—विशिष्टः कचः अस्मात् विकचम् that above which the arm-pits lie, *i. e.*, the chest. विकचे भवम् इति विकच + अण् + कन् स्वार्थे वैकचकम् a garland placed cross-wise on the chest from shoulder to the opposite arm-pit. “वैकचकन्तु तत् । यत् तिर्यक् च्चिपत्सुरभि” इत्यमरः । Some read वैकच्य which is of doubtful derivation and opposed to अमरः ।

4. चन्द्रगुप्तोवाह्याम्—उप + वह् + ण्यत् कर्मसि उपवाह्यं that which is to be carried. Now see Analysis. Qual. गजवशाम् ।

5. गजवशाम्—See गजवशया, Sl. 3.

6. यन्त्रतौरणम्—यन्त्र machinery. यन्त्रकलितं यन्त्रमुक्तं यन्त्रयुक्तं वा तौरणम् etc.

7. कनकदण्ड etc.—दण्ड एव इति दण्ड + कन् स्वार्थे + टाप् स्त्रियाम्

दण्डिका a small staff as is used by *Mahouts*. कनकस्य दण्डिका । तस्याः अन्तः, तस्मिन् निहिता । Or अन्तः मध्ये निहिता इति अन्तर + नि + घा + क्त कर्मणि अन्तरिहित । कनकदण्डिकायाम् अन्तरिहिता । In the latter case नि becomes णि by “नर्गैर्दन्द्—” and “अन्तःशब्दस्य अङ्गिविधिवत्त्वे षु उपसंख्यानम्” ।

8. अस्थाने—Not in the proper place. The proper place was of course Chandragupta.

27. विराध—अथ घनाभिघातम् उत्प्रेक्षमाणा गजवधुः अतिजवनतया गत्यन्तरमारूढवतो । प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभृष्टलक्ष्मं पतता यन्त्रतोरणेन आकृष्टकपाणो-व्यग्रपाणिः अनासादयन्नेव चन्द्रगुप्ताशया वैरोचकं हतस्तपस्वी ववरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनात् आत्मवध-माकलय्य पूर्वमेव उत्तुङ्गतोरणस्थलम् आरूढेन यन्त्रघट्टनवीजं लोहकौलकम् आदाय हस्तिनीगत एव हतस्तपस्वी वैरोचकः ।

Viradha—Thereat the female elephant, anticipating a heavy blow because of going too fast, adopted a different pace. Poor Varvaraka by whom the knife was drawn and whose hand was busy, was, by the gate-way that was worked by mechanism and was loosened and released with reference to the previous speed and hence fell wide of the mark, was killed even before he reached Vairochaka in expectation of Chandragupta. Now Daruvarman, who stood already mounted on the site of the lofty gate-way and expected his own death for letting the gate-way down, killed poor Vairochaka even as he was seated on the very elephant, having taken up the iron-bolt which was the key to start the mechanism.

Anal.—‘अथ’ अन्तरं कनकदण्डिकायाम् अ-लक्षितयां, ‘गजवधुः अतिजवनतया’ अतिदुतधावनाइ तोः स्थितेष्वपि इतरि ५ दुतमेव धावति इति हेतोः इत्यर्थः धावनवारणाय

'घन' गुरुकम् 'अभिघातं' दण्डिकाप्रहारम् 'उत्प्रेक्षणाया' शङ्कानामा सती, द्रुतं घावामि इति प्रहृष्टं सुद्यतीऽयं शनैश्चेत् नैव प्रहरेत् इति मन्यमाना 'गत्यन्तर' भिन्नगतिं मन्दगमन-नित्यर्थः 'आरुढवती' अवलम्बितवती । ततश्च 'प्रभट' च्युतं लक्ष्यम् 'उद्दिट' वैरोचकं इत्यर्थः यस्मिन् कर्मणि तत् यथा तथा वैरोचकमनासाद्य इत्यर्थः 'पतता यन्तोरणिन तपस्वी वव रको हतः' । How was that ?—'प्रथमा' पूर्वा या 'गतिः' द्रुतगतिरित्यर्थः तस्याः 'अनुरोधेन' अपेक्षया 'प्रत्याकलितं' विथद्वितं मुक्तं च यत् यन्तोरणं तेन हतः [The gate—way was dropped in front with allowance for the speed. But the speed was slackened, hence the allowance proved too much, and instead of falling on the rider, it fell on the driver who was in advance of the rider]. Then Varvaraka was killed ?—'आक्रष्टा' कनकदण्डिकायाः सघात् निष्काशिता या 'क्रपाणी' कुरिका तस्यां तथा वा 'व्ययः' व्यापृतः 'पाणिः' यस्यां तथाविधो वव रकः 'चन्द्रगुप्ताशया वै रोचकम् अनासाद्यन्नेव' हतः । Glad Vairochaka is spared—'ततः' पूर्वमेव 'उत्प्रेक्षम्' अत्रासं 'तोरणस्थलम् आरुढेन दारुवर्मणा यन्तोरणनिपातनात् अपराधात् चापक्रात्रया 'आत्मनो वधम् आकलय्य' तर्कयित्वा 'यन्तस्य' यत् 'घटन' चालनं तस्य 'बीज' हेतुभूतं 'लोहकीलकम्' अयःशङ्कुम् 'आदाय' गृहीत्वा 'तपस्वी वै रोचकः हस्तिनीगत एव चन्द्रगुप्तभान्या' हतः ।

CHAROHA

1. घनानिघातम्—Justice Telang reads जघनानिघातम्—a blow on the buttocks. But the driver sits on the neck, he cannot reach the buttocks of the beast, specially when there is a passenger behind him. We prefer घनानिघातम् ।

2. उत्प्रेक्षणा—उद् + प्र + ईच + शानच् कर्त्तरि expecting anticipating. She saw the staff taken up and thought it was to give her a blow.

3. अतिजवनतया—लु + ल्य_ट् भावे जवनम् speed. अतिशयितं जवनमस्य अतिजवनम् moving with a great speed ? सप्तम्यां नपुंसकम् । तस्य भावः । तथा । हेतौ रश्वा । हेतु of घनानिघात—a blow will be struck because she is moving very fast. The reason for घनानिघातम् above is that पुराणाव is not available here when the following.

4. गत्यन्तरम्—अन्या गतिः etc. मयूरवांसकादि । It is usual here to say that she *quicken*ed her pace. But then the gate-way will fall *behind* and will not hit the driver at all. See our Expl. above. Also see next.

5. प्रथमगति etc.—प्रति + आ + कल + णिच् + क्त + कर्मणि प्रत्याकलित undone, unhinged. आकलन is to arrange, cf.—“उपांशुवधमाकलय्य”, para 25, *ante.*; in the case of the तोरण it is to set it on its bearing; hence प्रत्याकलन is to take it off the bearings. आदौ प्रत्याकलितं पश्चात् मुक्तं प्रत्याकलितमुक्तम् । प्रथमगत्यनुरोधेन प्रत्याकलितमुक्तम् etc., *i. e.* let down in *advance* just as in shooting at an object in motion. प्रथमगति was *fast*, hence the gate fell *too much* in advance, *i. e.*, on the driver बवंरक । See above.

6. आकृष्ट etc.—कृपाणी is a small sword, a dagger. विशिष्ट-मथमस्य वायः busy. Now see वाख्या ।

7. चन्द्रगुप्तशया—चन्द्रगुप्तसम्बन्धिनी इत्यर्थः आशा. तथा । हतौ श्या । The hope referred to Chandragupta, *i. e.*, the hope was to kill him.

8. आकलयया—आ + कल + णिच् + ल्यप् having concluded.

9. पूर्वंमेव—Long before the procession marched up to the gate. He was there to work the mechanism of the gate, of course unnoticed by others.

10. तोरणस्थलम्—तोरणस्य स्थलम् the site of the gate, *i. e.*, the place where the gate was.

28. राक्षसः—कष्टम् । अनर्थद्वयमापतितम् न हतः चन्द्रगुप्तः हतौ वैरोचकववेरकौ दैवेन । अथ सूत्रधारो दारु-वर्मा कथम् ?

“*Rakshasa*—How hard ! A double misfortune has befallen. Chandragupta is not killed, Vairochaka and Varvaraka are killed by Fate. How did the carpenter Daruvarman fare ?

विराध—वै रोचकपुरःसरेण पदातिभोजेनैव लोष्टघातं हतः ॥

Viradha—Hit with brick-bats and killed by the very foot men who preceded Vairochaka.

राक्षसः—(सासूम्) कष्टम् । अहो वत्सलेन सुहृदा दारु-
वर्मणा वियुक्ताः स्मः । अथ तत्रत्येन भिषजा अभयदत्तेन
किमनुष्ठितम् ?

Rakshasa—(With tears) How hard ! Alas ! we are bereft of the loving friend Daruvaman. Well, what was done by the physician Abhayadatta of that place ?

विराध—सर्वं मनुष्ठितम् ।

Viradha—All was done.

राक्षसः—(सहर्षम्) किं हतो दुरात्मा चन्द्रगुप्तः ?

Rakshasa—(With joy) Is the vile-hearted Chandragupta killed ?

विराध—अमात्य देवात् न हतः ।

Viradha—Minister, through luck he was not killed.

राक्षसः—(सविषादम्) तत् किमिदानीं कथयसि सर्व-
मनुष्ठितमिति ?

Rakshasa—(Sorrowfully)—Then why do you say now “all was done” ?

CHARCHA

1. कथम्—How did he fare ? कथञ्चूतः ।
2. वैरोचक etc.—पुरः अयं सरति गच्छति इति पुरस् + रु + ट कर्त्तरि van-guard. वैरोचकः पुरःसरः यस्य etc.—बहु । Qual. पदातिभोजेन ।
3. पदातिभोजेन—लोक here means समूह multitude. Cf. “स राजलोकः कृतपूर्वसंवित्”—*Baghu*. पदातीनां लोकः etc. अनुक्ते कर्त्तरि श्या ।

4. लोष्टघातम्—लोष्ट clod, brick-bat. लोष्टः हत्वा इति लोष्ट + हन + णमुक्त्वात् ।

5. भिषजा—भिषज्यति रोगान् जयति इति भिषज् + यक् स्वार्थे (कण्ठ आदि) + क्लिप् कर्त्तरि भिषक् healer etc. तेन । अनुक्ते कर्त्तरि श्या ।

29. विराध—अमात्य, कल्पितमनेन योगचूर्णमिश्रितम् औषधं चन्द्रगुप्ताय । तत् प्रत्यक्षीकुर्वता चाणक्यहतकेन कनकभाजने वर्णान्तरमुपलभ्य अभिहितश्चन्द्रगुप्तः—“वृषल, सविषमिदम् औषधं न पातव्यम्” इति ।

Viradha—Minister, a draught mixed with a treacherous powder was offered by him to Chandragupta, But Chanakya inspecting it, having noticed change of colour in a golden cup, said this to Chandragupta—‘Vrishala, this medicine is poisoned, it must not be taken.’

राक्षसः—शठः । अथ स वैद्यः कथम् ?

Rakshasa—The fellow is cunning indeed ! Well, how did the physician fare ?

विराध—तदेव औषधं पायितो मृतश्च ।

Viradha—He was forced to swallow that very draught and died.

राक्षसः—(सविषादम्) अहो महान् विज्ञानराशिः उपरतः । अथ तस्य शयनाधिकृतस्य प्रमोदकस्य किं वृत्तम् ?

Rakshasa—(sorrowfully) Alas ! A vast mass of expert knowledge has disappeared. Well, what became of Pramodaka who was employed in his bed-room ?

विराध—यत् इतरेषाम् ।

Viradha—The same as of others.

राक्षसः—(सोद्वेगम्) कथमिव ?

Rakshasa—(Anxiously) How is that ?

CHARCHA

1 योगचूर्ण etc.—योग is विश्वम्घातिन् that which kills the unsuspecting. “योगो विश्वम्घातिन्” इत्यादि हैमः । योगस्यासौ चूर्णश्च a powder that looks harmless but kills. तेन निश्चितम् । Qual. औषधम् ।

2. पायितः—पा + षिच् + क्त कर्मणि । पा रक्षणे gives पायित ।

3. उपरतः—उप + रत् + क्त, कर्त्तरि has ceased, i. e., is dead.

4. शयनाधिकृत्य—शौ + ल्युट् अधिकरणे शयनम् bed-room, शयने अधिकृतः employed in the bed-room etc.

30 विराध—स खलु मूर्खः युष्माभिरतिष्ठष्ट' महान्तम् अर्थराशिमवाप्य महता व्ययेन उपभोक्तुमारब्धवान् । ततः 'कुतोऽयं धनागमः' इति पृच्छ्यमानो यदा वाक्यभेदान् वह्ननगमत् तदा चाणक्यहृतकेन विव्रित्तवधेन व्यापादितः ।

Viradha—Fool as he was, he having come by the vast amount of money given by you, commenced enjoying at great expense. Then, on being asked 'Whence is this accession of immense wealth' when he made several divergent statements, he was killed by cursed Chanakya by an indescribably cruel death.

राक्षसः—(सोद्वेगम्) कथमत्रापि दैवेन उपहता वयम् ? अथ शयितस्य चन्द्रगुप्तस्य शरीरे प्रहर्त्तुम् अस्मत्प्रयुक्तानां राज-गृहस्य अन्तर्भित्तिसुरङ्गाम् एत्य प्रथममेव निवसतां वीभत्सका-दीनां को वृत्तान्तः ।

Rakshasa—(With agitation) How ! here too we are hit by fate ? Well, what news of Bibhatsaka and others who were

employed by us to strike at the person of Chandragupta when asleep and, having previously got in, were living in a hole within the walls of the palace ?

विराधः—अमात्य, दारुणो वृत्तान्तः ।

Viradha—Terrible news, Minister.

CHARCHA

1. पृच्छमानः—कर्मणि लटः स्थाने शानच ; he was questioned by चाणक्य ।

2. वाक्यभेदान्—वाक्यस्य भेदाः भिन्नानि वाक्यानि इत्यर्थः । “भावानवने द्रव्यानयनम्” इति न्यायात् । Obj. of अगमत् ।

3. अगमत्—गम + लुङ्, तप्, reached, adopted. He gave different versions at different times.

4. विचित्रवधेन—विशेषेण चित्रः very startling. विचित्रो वधः death of a specially striking character, i. e., a particularly cruel death as a deterrent measure.

5. उपहृताः—उप + हृन् + क्त कर्मणि baffled, foiled.

6. अन्तर्भात् etc.—भिन्नौ इति अन्तर्भात् in the wall ; विभक्तार्थे अव्ययीभावः । अन्तर्भात् सुरङ्गा, सुपसुपा । ताम् ।

7. प्रथममेव—Even before the procession came out.

31. राक्षसः—(साविगम्) कथं दारुणो वृत्तान्तः । न खलु विदितास्त तत्र निवसन्तः चाणक्यहतकेन ।

Rakshasa—(With agitation) How terrible news ? Really they were not found living there by cursed Chanakya.

विराधः अमात्य, अथ किम् ? प्राक् चन्द्रगुप्तप्रवेशात् शयनगृहं प्रविष्टमात्रेणैव निपुणमवलोकयता दुरात्मना चाणक्य-हतकेन कस्माच्चित् भित्तिच्छेदात् गृहोन्मत्तावयवां निष्क्रान्तीं पिपीलिकापङ्क्तिम् अवलोक्य ‘पुरुषगर्भमितत् गृहम्’

इति गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिंश्च दह्यमाने
धूमावरुद्धदृष्टयः प्रथमविहितनिर्गमनमार्गम् अनधिगम्य द्वारं
सर्व एव वीभत्सकादयः ज्वलनमुपगम्य तत्रैव नष्टाः ।

Viradha—What else, Minister ? Before Chandragupta's entry, the bed room was caused to be burnt down by the vile-hearted and accursed Chanakya with the truth guessed, that the house had people within, on noticing a row of ants issuing through a certain hole in a wall with fragments of boiled rice held (in the mouth), immediately on entering the room and watching closely. While it was being burnt, Bibhatsaka and others, with eyes closed (*Or*—sight obstructed) by smoke and not having reached the previously constructed door which was the way out, but having got into the fire, all perished there.

CHARCHA

1. विदिताः—विद + क्त कर्माद्य भूते । The rule “नतिबुद्धिपूजायैश्च” does not bar भूते क्त । अप्राप्तस्य वर्त्तमाने क्तस्य विधिः न तु प्राप्तस्य निषेधः ।

2. चाणक्यहतकेन—The rule “क्तस्य च वर्त्तमाने” does not apply, hence अनुक्ते कर्त्तर इतोया । For Samasa see *ante*.

3. प्राक् चन्द्रगुप्त etc.—पुरुषाः गर्भे यस्य तादृशम् ‘एतदगृहम् इति अनेन प्रकारेण गृहीतः’ विज्ञातः ‘अर्थः’ तत्त्वं येन तादृशेन ‘दुरात्मना चाणक्यहतकेन तत् शयनगृहं दाह्यम् । How could he know?—‘चन्द्रगुप्तस्य प्रवेशात् प्राक् असन्दं ह्यर्थे’ शयनगृहं प्राविष्टमात्रेणैव निपुणं यथा तथा ‘अवलीकयता’ चाणक्येन ‘कस्माच्चत् भिन्तःच्छद्रात् गृहीताः’ मुखे घृताः ‘भक्तस्य’ अन्नस्य ‘अवयवाः’ खण्डाः यथा तादृशे ‘निष्क्रामन्तौ’ तस्माच्छद्रात् वाहरागच्छन्तीं ‘निपौलिवापङ्क्तिम् अवलोक्य’ दाहितम् । What happened to the men?—‘दह्यमाने च तस्मिन् गृहे’ ‘वीभत्सकादयः धूमन अवरुद्धा दृष्टयः’ येषां तद्विधाः सन्तः ‘प्रथमं पूर्वमेव’ ‘विहितः’ कृतः यः ‘निर्गमनमार्गः’ निष्क्रामणपथः स एव यत् ‘द्वारं’ तत् ‘अनधिगम्य’ अप्राप्य ‘ज्वलनम्’ आग्नम् ‘उपगम्य’ द्वारं विचिन्वन्तः अग्राविव निपत्य ‘सर्वे’ एव तत्र एव नष्टाः’ इति ।

4. प्रविष्टभात्रेण—प्रविष्ट एष प्रविष्टमात्रम्, मधूरव्यंसकादि । तेन । Also see दृष्टमात्रः' ante.—Sak. III.

5. पुरुषगर्भम्—पुरुषा गर्भे यस्य । गङ्गादि which is an आकृतिगण list.

6. प्रथमविहित etc.—निर्गमन does not become निर्गमण owing to the prohibition 'न भाभू—' । Telang reads अभिहित for विहित । अभिहित is कथित, but this does not suit the context. The reading 'प्रथमविहितमनधिगम्य द्वारं तत्रैव नष्टाः' is also noticed by Telang and should be preferred.

32. राक्षसः—(सासूम्) कष्टं भोः कष्टम् । सखे, पश्य
देवसम्पदं दुरात्मनश्चन्द्रगुप्तहतकंस्य । कुतः—

कन्या तस्य वधायया विषमयी गूढं प्रयुक्ता मया

देवात् पर्वतकस्तया स निहतो यस्तस्य राजराजं हत् ।

ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता

मौर्यस्यैव फलन्ति पश्य विविधश्रेयांसि मन्नीतयः ॥ १६ ॥

Rakshasa—(With tears) Terrible, O terrible ! Friend, mark the profusion of luck of the vile-hearted and accursed Chandragupta. Whence (do you ask) ? Through Fate, Parvataka, claimant to half his kingdom, was killed by the girl of poison whom I secretly employed for his (Chandragupta's) destruction ; those who were employed in the matter of weapons and poisons, were themselves killed by those very things. You see my measures mature or bestow blessings of sorts unto Maurya himself.

CHARCHA

1. देवसम्पदम्—देव fate, luck. सम्+पद+क्लिप् भावे सम्पद
profusion सङ्घट्टिः । देवस्य सम्पत् etc. ताम् । Obj. of पश्य ।

2. अन्वयः ॥ मया तस्य वधाय या विषमयी कन्या गूढं प्रयुक्ता देवात् यस्तस्य
राजराजं हत् स पर्वतकः तथा निहतः ; ये शस्त्रेषु रसेषु च प्रणिहिताः (देवात्) ते एव

तैः घातितः । पश्य मन्त्रीतयः सौर्यस्वैव विविधश्रेयांसि फलन्ति । व्याख्या—‘मथा तस्य’ चन्द्रगुप्तस्य ‘वधाय या विषमयी कन्या गूढम्’ अन्यैरनुपलक्षितं ‘प्रयुक्ता’ प्रेरिता ‘देवात्’ हेतोः देवस्य अनुकूलतया इत्यर्थः ‘यः तस्य’ चन्द्रगुप्तस्य ‘राज्याङ्गस्य हर्ता’ अङ्गं राज्यभाक् ‘स पर्वतकः तथा निहतः’ न तु सः । ‘यै’ जनाः मथा शस्त्रेषु’ अस्त्रप्रयोगविषयेषु ‘रसेषु च’ विषेष्वपि विषयेषु चन्द्रगुप्तं प्रति शस्त्रप्रयोगे विषप्रयोगे च ‘प्रणिहिताः व्यापारिताः’ ‘देवात्’ देवप्रेरणाया ‘ते एव’ मत्प्रेरिता जनाः न तु सः ‘तैः’ शस्त्रैश्च विषैश्च [करणे द्वितीया] ‘घातिताः’ हिंसिताः । एवं पदेपदे स्वयमन्तः शत्रुश्च हतः किमतः परं भाग्यवलम् ? ‘ऽश्व’ विभावय ‘मन्त्रोत्थः’ मदीयाः प्रयोगाः सौर्यस्वैव’ न तु मम ‘विविधानं श्रेयांसि वृहन्नि इष्टानि फलन्ति’ प्रतिपादयन्ति । पश्य शत्रोरदृष्टं मम च दुरदृष्टम् । बीजसुष्यते मथा, फलं पुनः शत्रुणा भुज्यते । शार्दूलविन्नीडितं हतम् ।

3. विषमयी—विषं सर्वथा प्रकृतं प्रचुरमित्यर्थः अस्मान् इति विष + मयट् poisonous etc.

4. गूढम्—गुह्य + क्त कर्मणि गूढं secreted. तत् यथा तथा secretly.

5. राज्याङ्गं etc.—राज्यस्य अङ्गम्, इतन—। एकदेशिमास gives अङ्ग-राज्यम (see ante); तत् हरति इति क्तिप् कर्त्तरि ।

6. प्रणिहिताः—प्र + नि + धा + क्त कर्मणि । Nom. is मथा । नि becomes णि by “नर्गेदनद—” ।

7. तैरेव—एव goes with ते see व्याख्या । तैः refers to शस्त्र and रस ।

8. घातिताः—हन + णिच् + क्त कर्मणि । Nom. मथा । तानि (i. e., शस्त्र and रस) तान् हतवन्ति = अहम तैः तान् घातितवान् = मथा तैः ते घातिताः ।

33. विराध—अमात्य, तथापि खलु प्रारब्धमपरित्याज्यमेव पश्य—

प्रारभ्यते न खलु विघ्नभयेन नोचैः

प्रारभ्य विघ्नविहताः विरमन्ति मधराः ।

विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः

प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति ॥१७॥

Viradha.—Still, Minister, what is begun is not surely to be abandoned. Observe—By people of inferior merit, nothing

indeed is undertaken through fear of obstruction. Average people desist after commencing if hindered by obstructions, people of superior merit like thyself carry to completion what is undertaken even when being hindered often and often by obstructions.

CHARCHA

1. अपरित्याजाम्—परि + त्यज + ख्यत् कर्मणि परित्याजा to be abandoned. न तथा । त्याजा does not become त्याग्य owing to the prohibition “ख्यत्प्रकरणे त्यजेरुपसंख्यानम्” । Agrees with उक्तकर्म— प्रारब्धम् ।

2. अन्वयः । नीचैः विघ्नभयेन न खलु प्रारभ्यते । मध्याः प्रारभ्य विघ्नविहताः (सन्तः) विरमन्ति । त्वमिष उक्तमगुणाः विघ्नैः पुनः पुनः प्रतिहन्यमाना अपि प्रारब्धम् उद्वहन्ति । व्याख्या—‘नीचैः’ अधमैः पात्रैः ‘विघ्नभयेन’ विपत्तिशङ्कया ‘न खलु प्रारभ्यते’ नैव कर्म प्रस्तूयते । ‘मध्याः प्रारभन्ते सत्यं किन्तु प्रारभ्य’ कर्म प्रस्तूय ‘विघ्नैः विहताः’ बाधिताः सन्तः ‘विरमन्ति’ निवर्तन्ते । ‘त्वमिष, उक्तमाः गुणाः येषां ते महापुरुषाः ‘विघ्नैः’ प्रत्युद्दिः पुनः पुनः’ वारं वारं ‘प्रतिहन्यमाना अपि’ बाधमाना अपि प्रारब्धम्’ प्रकान्तं कर्म ‘उद्वहन्ति’ धारयन्ति’ निष्पत्तिं नयन्ति इत्यर्थः । अतो ब्रवीमि महापुरुषेण त्वया प्रारब्धमितत् कार्यम् अपरित्याजामिव । वसन्ततिलका इत्तम् ।

3. विघ्नभयेन—वि + हन् + क् करणे घञर्थे विघ्नः obstacle अन्तरायः । तस्मात् भयम् etc. हेतौ ३या ।

4. विरमन्त—The परस्मैपद is due to “व्याङ्परिस्थी रसः” ।

5. त्वमिष उद्वहन्ति—उद् + वह + लट् अन्ति carry to completion, Telang reads न परित्यजन्ति (= do not abandon), but also notices त्वमिवोद्वहन्ति । Our reading is got from the Dasarupa. Both readings suit the context.

34 अदि च —

किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्

किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ।

किन्त्वङ्गीकृतमुत्सृजन् क्षणवच्छ्लाघ्यो जनो लज्जते

तित्युद् प्रतिपन्नवस्तुषु सतामेतद्धि गोत्रव्रतम् ॥१८॥

Moreover—Is there no pain of burden in the body of Sesha that he does not throw down the earth ? Or is there no fatigue for the Sun that he does not stand motionless ? But (the fact is) a worthy man blushes by throwing up like a pluckless person what is once undertaken. Achievement in matters taken up is the family-vow of the worthy.

अन्वयः ॥ शेषस्य वपुषि किं भरव्यथा न, यदेष आं न क्षिपति ? किं वा दिनपतेः परिश्रमो नास्ति यत् निश्चलो न आस्ति ? किन्तु स्नाध्यो जनः अङ्गीकृतं कृपणवत् उत्सृजन् लज्जते । प्रतिपन्नवस्तुषु निव्युद्धम् एतद्धि सतां गोव्रतम् । व्याख्या—‘शेषस्य’ नागराजस्य वासुकेः ‘वपुषि’ देहे ‘किं भरव्यथा’ पृथ्वीभारवहनपीडा ‘न’ न भवति ‘यत्’ यस्मात् ‘एष शेषः ‘आं’ पृथ्वीं ‘न क्षिपति’ शिरसो नावतायरति ? अस्ति एव भरव्यथा इत्याशयः । ‘किं वा दिनपतेः’ सूर्यस्य अखिरतगमनात् ‘परिश्रमो न’ न भवति ‘यत्’ एष ‘निश्चलः’ अचलः त्यक्तगमनः सन् ‘न आस्ति’ एकतो न तिष्ठति ? अस्ति एव परिश्रम इत्यर्थः । ‘किन्तु’ वस्तुतस्तु ‘स्नाध्यो जनः’ शेष इव सूर्य इव वा स्तुत्यो महापुरुषः ‘अङ्गीकृतं’ स्वीकृतं कर्म ‘कृपणवत्’ कापुरुष इव ‘उत्सृजन्’ परित्यजन् ‘लज्जते’ जिह्रति । ‘प्रतिपन्नेषु’ अङ्गीकृतेषु ‘वस्तु’ विषयेषु ‘निव्युद्धं’ निर्वाहः [भावे क्तः] ‘एतद्धि’ एतदेव ‘सतां’ साधूनां ‘गोव्रतम्’ कुलधर्मः । सन्तः प्रारब्ध समापयन्ति एव इत्यर्थः । तत् यततो भवान् मा भूत्ते विघ्नान्वेदः ।

CHARCHA

1. शेषस्य—Sesha is the king of snakes in पाताल on whose head the earth rests as Puranas etc declare.

2. परिश्रमो दिनपतेः etc.—Here actual motion is attributed to the Sun, though we now know that the Sun only *appears* to move. The Earth's diurnal rotation is the cause of the *apparent* daily motion of the sun. The line refers to this motion. Comp. “शेषः सदैवाहितभूमिभारः भातुः सकृद्युक्ततुरङ्ग एव” &c—Sak.

3. उत्सृजन्—उद् + सृज + शत द्वैती by “लक्षणद्वैतोः क्रियायाः” । उत्सृजे is the द्वैत of लज्जा ।

4. श्लाघः—श्लाघ + खत् कर्मणि one to be proud of. i. e., a worthy person.

5. निर्व्यङ्गम्—निर् + वि + वृद्ध + क्त भावे completion. निर्वाहः is a better reading. It is nom. to भवति understood—गोवत्रतम् being विद्येयविशेषण of निर्व्यङ्गम् ।

35. राक्षसः—सखे प्रावक्ष्यमपरित्याज्यम् इति प्रत्यक्षमेव एतत् भवताम् । ततस्ततः ?

Rakshasa—Friend, that "what is undertaken is not to be abandoned" is indeed before your eyes. Next, what next.

विराधः—ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणम् अप्रमत्त-
श्चाणक्यः 'एभ्यः एतद् ईदृशं भवति' इति अन्विष्य निगृहीत-
वान् पुरवासिनी युष्मदीयान् आसपुरुषान् ।

Viradha—Cursed Chanakya, a thousand-fold more vigilant regarding the person of Chandrgupta since then, has punished your trusted agents residing in the city, ferreting them out, thinking that such things are happening through them alone.

राक्षसः—(सोद्वेगम्) कथय कथय के के निगृहीताः ।

Rakshasa—With concern) Tell me, Oh tell me, who are punished.

विराध—प्रथमं तावत् क्षणको जिवसिद्धिः सनिकारं
नगरान्निर्वासितः ।

Viradha—First of all the mendicant Jivasiddhi was expelled from the city with indignities.

राक्षसः—(स्वगतम्) एतावन् सहस्रम् । न निष्परिग्रहं
स्थानभ्रंशः पीडयिष्यति । (प्रकाशम्) वयस्य, कमपराधमुद्दिश्य
निर्वासितः ?

Rakshasa—(To himself) This much is bearable. Expulsion from residence will not pain one who owns nothing, (Aloud) Friend, with reference to what offence is he banished.

विराधः—“एष राक्षसप्रयुक्तया विषकन्यया पर्वतेश्वरं व्यापादितवान्” इति ।

Viradha—That he killed Parvatesvara with the poison-girl employed by Rakshasa.

राक्षसः—(स्वगतम्) साधु कौटिल्य साधु !

परिहृतमयशः पातितमस्मासु च घातितोऽहं राजाहरः ।

एकमपि नीतिबीजं बहुफलतामिति यस्य तव ॥ १८ ॥

Rakshasa—(To himself) Bravo ! you Kautilya, Bravo !—You of whom even a single germ of Polity attains the capacity to bear many fruits—the sharer of half the kingdom is dispensed with, the infamy dodged and cast upon me too.

CHARCHA

1. प्रत्यक्षम्—अक्ष इन्द्रिय । अक्षाणि प्रतिगतं प्रत्यक्षम् perceived by the senses, प्रादि तत्—। Or. taking अक्षि as the word, प्रतिमुखत्वमस्मासु इति प्रत्यक्षि + टच् प्रत्यक्षम् (अन्वयीभाव) by “प्रतिपरसमनुभयोऽस्यः” ।

2. सहस्रगुणम्—सहस्रं गुणाः यस्मिन् कर्मणि तत् यथा तथा । सहस्रम् is not necessarily exactly a thousand here.

3. एभाः etc.—‘एभाः’ जनेभाः ‘एतत् ईदृश’ एवम्प्रकारं राजद्रीह इत्यः ‘भबत इति’ मत्वा ‘पुरवासिनो युष्मदीयान् आश्रयपुराणान् विश्वस्तजानान्’ अन्विष्य निगृहीतवान् दृष्टितवान् ।

4. युष्मदीयान्—युष्माकम् इमे इति युष्मद् + क् । तव इमे gives त्वदीयाः ।

5. निष्परियहम्—परिगृह्यते इति परि + गृह् + अप् कर्मणि परियहः belongings. निरस्तः परियहः अनेन etc., one having. nothing बहु—। “इदुदुपषस्य—” इति षत्वम् ।

6. अन्वयः ॥ अहं राजाहरः घातितः, अयशः परिहृतम्, अस्मासु पातितम् ! साधु कौटिल्य साधु ! यस्य तव एकमपि नीतिबीजं बहुफलतामिति । व्याख्या—

राजः यः हरति' तादृशः पर्वनेश्वरः, 'घातितः' व्यापादितः । तस्य फलं राजाह्वरत्वात् । ततश्च तेन ज त विश्वं घघातो इति 'अयशः' निन्दा कलङ्कः जीवसङ्घेर्गृह्येण परिहृतः व्यसितम अपाङ्गतम । अस्य फलम आत्मशुद्धिः । ततः पुनः तत अयशः 'अस्मासु' मधि 'पातितम्' आरोपितम् । फलमस्य शलोर्जनानुरागवलीपः । तत 'साधु' भोः 'कौटिल्य साधु यस्य तव एकमपि नीतिरूपं वीजं' चन्द्रगुप्तात् विषकन्याधश्नम् इत्यर्थः 'वह्नान फलानि' यस्य तद्याविधत्वम् 'एति' गच्छति लभते । एकैव प्रयोगेण तत्रा द्वौपि फलानि साधितानि, वयन्तु वह्ननि अपि प्रयुज्या चन्द्रगुप्तवधरूपम् एकमपि न साधयामः । तत श्लाघ्योऽसि त्व हताश्च वयम् इति निर्वेदः ।

7. *Remark*—दृष्टुं reads स्वस्मिन् परिहृतम् etc., which spoils the metre.

8. अह्वराजहरः—As already remarked पतञ्जलि rejects the एकदेशिककरण of पाणिनि । So अह्वराजतत राजाह्वरति gives अह्वराजम् half the kingdom हरतीति हरः etc. अह्वराजस्य हरः । Cf. 'राजाह्वरत', SI 16. *ante* where after पतञ्जलि we have a इतत—with अह्व meaning exactly a half.

9 बहुफलताम्—The बहुत्व is established by enumerating *three* results—(१) अह्वराजहरः घातितः, (२) अयशः परिहृतम्, (३) अयशः अस्मासु पातितम् । There results are in logical order of sequence (see व्याख्या) ।

10. यस्य तव—The Grammatical difficulty, viz., यस्य is not connected, is avoided in our construction (see अन्वय) ।

36. (प्रकाशम्) ततस्ततः ।

(*Aloud*) Next, what next.

विराधः—ततः चन्द्रगुप्तशरीरमभिद्रोघम् अनेन व्यापारिता दारुवर्मादयः इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

Viradha—Next, Sakatadasa was put to the stake (by Ohanakya) proclaiming in the city that Daruvarman and others had been employed by him to injure the person of Ohandragupta.

विराधसः—(सासूम्) हा सखे शकटदास ! अयुक्तरूपस्तव

अयमीदृशो मृतुरः । अथवा स्वाम्यर्थमुपरतो न शोच्यस्तुम्,
वयमेवात्र शोच्या ये नन्दकुलविनाशेऽपि जीवितुमिच्छामः ।

Raksha—(With tears) Alas! friend Sakatadasa, such a death is extremely unfit for you. Or, dead in master's cause, you are not to be pitied. We, who long to live even at the extinction of the Nanda family are alone to be pitied.

विराध—अमात्य, स्वाम्यर्थं एव साधयितव्य इति प्रयतसे ।

Viradha—Minister, you are exerting solely because master's cause has to be served.

राक्षसः—सखे—

अस्माभिरमुमेवार्थंमालम्ब्य न जिजीविषाम् ।

परलोकगतो देवः क्षतघ्नैर्नानुगम्यते ॥ २० ॥

Rakshasa—Friend—Sire, gone to the other world, is not being followed by us, ungrateful as we are, clinging not to a desire to live, but to this very object.

CHARCHA

1. शूलमारोपितः—Viradhagupta is not aware of the sham rescue of Sakatadasa. He had left Kusumapura then. Hence he knew not also of the pretended defection of Bhagurayana and others. Consequently दण्ड's remark, as noted in Para 9, is out of place.

2. अयुक्तरूपः—अतिशयेन अयुक्तः इति अयुक्त + रूप + प्रशंसायाम् । प्रशंसा in such cases implies excess, cf. 'अनुकारिणि पूर्वेषां पुक्तरूपमिदं तव'—Sak. Act. II. Or—अयुक्त' रूपं स्वरूपं यत्र &c.

3. शोच्यः—अवश्यम् शोचनीय इति शुच + श्यत् कर्मणि । “न्य आवश्यकं” इति कुलंन ।

4. स्वाम्यर्थं एव etc.—Construe स्वाम्यर्थः साधयितव्य इति एव प्रयतसे ! That is say, otherwise you would have renounced life and

followed master long before this. Cf. नेदं विस्मितभक्तिना—” etc. Sl. 5, ante.

5. अन्वयः ॥ असुमेव अर्थं न जिजीविषाम् आलम्बा कृतघ्नैः अस्माभिः पर-
लोकगतो देवो न अनुगम्यते । व्याख्या—‘असुमेव’ भवदुक्तं स्वामार्थसाधनरूपमेव
‘अर्थं’ प्रयोजनं ‘न जिजीविषाम्’ जीवनेच्छाम् ‘आलम्बा’ आश्रित्य पुरस्कृत्य इत्यर्थः
‘कृतघ्नैः’ अकृतघ्नैः ‘अस्माभिः परलोकं’ लौकान्तरं ‘गतः देवः’ स्वामी नन्दः ‘न अनु-
गम्यते’ न अनुस्रियते । जीवित्वा स्वाम्यर्थं साधयेयम् इत्येव जीवामः न तु जीवितं
प्रियमिति ।

6. जिजीविषाम्—जीवितुमिच्छा इति जीव + सन् + अ भावे जिजीविषा love
of life, etc. ताम । Obj. of आलम्बा ।

7. कृतघ्नैः—कृत + क्त कर्म णि कृतम् service rendered, i. e. benefits
received. तत् हन्ति विस्मरणेन इति कृत + हन् + क कर्त्तरि (सूत्राद्भुजादि)
कृतघ्नाः traitors, etc.

37. कथ्यताम् अपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

Speak, I am prepared to listen to other disasters also to
friends.

विराधः—एतदुपलभ्य चन्दनदासेन अपवाहितममात्य-
कलत्रम् ।

Viradha—Hearing of this, Minister’s wife was sent away
by Chandanadasa.

राक्षसः—क्रूरस्य चाणक्यवटोः विरुद्धम् अयुक्तमनुष्ठितं तेन ।

Rakshasa—What is done by him is improper, being ad-
verse to the cruel brat Chanakya.

विराध—अमात्य, ननु अयुक्ततरः सुहृद्द्रोहः ।

Viradha—But Minister, injury to a friend is still more
improper.

राक्षसः—ततस्ततः ?

Rakshasa—Next, what next,

विराध—ततो याच्यमानेन अनेन न समर्पितम् अमात्य-
कलत्रं यदा, तदा, अतिक्रुपितेन चाणक्यवटुना—

Viradha—Next, when he did not give up Minister's wife even on being requested, then by the enraged brat Chanakya, he was—

राक्षसः— (सोद्वेगम्) न खलु व्यापादितः !

Rakshasa—(In alarm) Not surely killed !

विराध—न हि ।—गृहीतगृहसारः सपुत्रकलत्रो बन्धनागारे
निक्षिप्तः ।

Viradha—Indeed not—cast into prison with son and wife and with all valuables in the house seized.

राक्षसः—तत् किं परितुष्टः कथयसि “अपवाहितं राक्षस-
कलत्रम्” इति ? ननु वक्तव्यं “संयमितः सपुत्रकलत्रो राक्षसः”
इति ।

Rakshasa—Then why do you say with satisfaction that Rakshasa's wife was sent away ? Really you should say Rakshasa is restrained with wife and children.

(प्रविश्य) पुरुषः—जेटु अमच्चो एसो खु सअउदासो
पाडिहारभूमिसुवट्टिदो [जयतु अमात्यः । एष खलु शकटदासः
प्रतिहारभूमिसुपस्थितः] ।

Servant—(Entering) Let Minister prosper. Here is Sakatadasa come at the site of the gate.

राक्षसः—भद्रं, अपि सत्यम् ?

Rakshasa—Is that true, my good man ?

पुरुषः— किं अलिङ्गं अमञ्जपादेसु विणिवेदेमि [किमलोकम्
अमात्यपादेषु विनिवेदयामि] ।

Servant—Should I report an untruth unto revered
Minister ?

राक्षसः—सखे विराधगुप्त, कथमेतत् ?

Rakshasa—Friend Viradhagupta, how is this ?

विराधः—अमात्य, स्यादेतदेवं, यतो भव्यं रक्षति भवि-
तव्यता ।

Viradha—Minister, it might be so, for Fate guards the
blessed.

CHARCHA

1. एतदुपलभम्—एतत् refers to not शूलारोपणम्, but शूलारोपणार्थं
ग्रहणम् । Sakatadasa was led to execution when Chandanadasa
was parleying with Chanakya (See Act. I, ante).

2. अपवाहितम्—अप + वह + णिच् क्त कर्मणि removed.

3. सुहृद्द्रोहः—सुशौभनं हृदयस्य सुहृत friend, by "सुहृद्द्रोहो मित्रा-
मित्रयोः" । सुहृदय is also available, but means 'one with a good
heart'. तस्मै द्रोहः, सुपसुपा । Of course not a wilful द्राह, but द्रोह in
effect by handing over his wife to be punished.

4. गृहीत etc.—गृहस्य सारं अङ्घ्रिबन्धु गृहसारम् । गृहीतं गृहसारस्य etc.

5. वन्धनागारं—वन्ध + ल्युट् आधिकरणे । वन्धनञ्च तद्गारञ्च etc.

6. ननु वक्तव्यम् etc.—I make no distinction between Chan-
danadasa and myself. If he is restrained, I am restrained too.
So it is useless sending away my family for safety;

7. शकटादासः—Priyamvadaka was an old servant that knew
Sakatadasa very well ; hence he speaks of him by name.

8. प्रतीहारभूमिम्—प्रातःकथित आश्रित इति प्रातः + हृ + चञ् आधिकरणे
प्रतिहारः or प्रतीहारः gate । तस्य भूमिः स्थलम् etc.

9. स्यात्—सम्भावनायां लिङ् ।

10. भव्यम्—भवति इति भू + यत् कर्त्तरि by निपातन in the rule “भव्येय—” । भव्य = auspicious, blessed ; cf. “भव्यं यत् त्रिपुरन्धनं वयुः—” and “भव्यास्तुक्तावृत्तच्छते जनः”—Kirat. etc.

11. भवितव्यता—भू + तव्यात् कर्त्तरि बाहुल्यकान् inevitable भवितव्यम् Destiny, तस्यभावः ।

38. राक्षसः—प्रियंवदकः किमद्यापि चिरयसि ? क्षिप्रं प्रवेशयेनम् ।

Rakshasa—Priamvadaka, why tarry even now ? Show him in quick,

पुरुषः—तथा (इति निष्क्रान्तः) ।

Servant—So be it (*exit*).

(ततः प्रविशति सिद्धार्थकेन अनुगम्यमानः शकटदासः ।)

(*Now enter Sakatadasa followed by Siddharthaka*).

शकटदासः— स्वगतम्)

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरित्रास्तले
तल्लक्ष्मोमिव चेतनाप्रमथनीं मूर्द्ध्वा विवध्रं सृजम् ।

श्रुत्वा स्वासुरपरोधरौद्रविषमानाघाततूटंस्वनम्

न ध्वस्तं प्रथमाभिघातकठिनं मन्ये मदोयं मनः ॥ २१ ॥

Sakatadasa—(*To himself*) Methinks my mind, hardened by the previous blows, was not unnerved on seeing the stake like Maurya with its foot firmly planted on the surface of the Earth suspending from the head the garland that takes away—sense like the fortune of the same (Maurya); and hearing the beating of the drums of execution grim and discordant like the news of Master's death.

अन्वयः ॥ मन्ये प्रथमाभिघातकठिनं मदीय मनः मौर्यमिव धरित्वाखलं प्रति-
 छितपदं शूलं दृष्ट्वा, तल्लक्ष्मिमिव चेतनाप्रमथनीं मूजं सूत्रां अववधाय, स्वाय्युपरोधरौद्र-
 विषमान् आघाततूर्थास्त्रनान् श्रुत्वा, न ध्वस्तम् । व्याख्या—‘मन्ये’ शब्दे ‘प्रथमाः’
 पूर्वं प्राप्ताः ये ‘अभिघाताः’ प्रहाराः अभिषङ्गाः प्रमुनाशरिपुप्रतिष्ठादयः इत्यर्थः तैः
 ‘कठिनं घनं मदीयं मनः मौर्यमिव धरित्वाः’ धरायाः ‘तल्ले’ पृष्ठे ‘प्रतिष्ठितपद’
 वद्धमूलं ‘शूलं दृष्ट्वा’ । ‘तस्य’ मौर्यस्य ‘लक्ष्मिमिव’ श्रियमिव ‘चेतनायाः, सञ्ज्ञायाः
 ‘प्रमथनीं’ [प्रमथिनोमिति लिपिकरप्रमादः] विलोपिनीं ‘मूजं’ वधमालां ‘भूङ्गां’
 शिरसा ‘अववधाय’ लक्ष्मयित्वा शिरसि वधमालिकां धारयित्वा इत्यर्थः । ‘स्वामिनः’ प्रभोः
 नन्दस्य यः ‘उपरोधः’ हिंसा ‘तत्तुल्यं’ रौद्रान् घोरान् ‘विषमान्’ कर्कशानपि आघातस्व’
 सम्यग्बिनशस्य ये ‘तूर्थास्त्रनाः’ पटदृष्ट्वनयः तान् ‘श्रुत्वा न ध्वस्त’ न उपहृतम् ।
 लोहं यथा मुद्गरादिभिरभिहतं दृढं भवति तथा मनो मे स्वामिनाशादिभिः पूर्वं प्राप्यैः
 अभिघातैः घनं मूत्वा घोरमपि वधशूलं दृष्ट्वा न विव्यथे इत्यर्थः ।

CHARCHA

1. चिरयसि—चिर is a long time. Hence *delay*. चिरं करोषि
 इति चिर + णिच् (नाम धातु) + लट् मिप् । Also cf. “चिरायते खलु आउत्तः”
 —in our Sak Act VI.

2 प्रतिष्ठित etc.—पद is चरण (शूल) also अधिकार (मौर्य) । See
 व्याख्या । This applies both to Maurya and शूल ।

3. तले—खल is Telang's reading, meaning the same. मौर्यं
 is my eye sore, yet I see him every day and stand unmoved.
 So the stake had no terrors for me.

4. चेतना etc.—प्रमथ्यते अनया इति प्र + मथ + ल्युट् करणे प्रमथनी ।
 चेतनायाः प्रमथनी इति । प्रमथनी is a copyist's slip. प्रमथितुं शीलमस्याः इति
 प्र + मथ + चिनुष् कर्त्तरि = प्रमाथिनी is correct, but it does not preserve
 the metre. My head reels, I lose my senses at the sight of
 Maurya's fortune. I have to stand it daily, so I stood un-
 moved wearing the wreath of death.

5. सज्जम्—The victim has to be garlanded before execu-

tion. Cf.—“वह्नस्रगावध्यताम् Act. VII, Sl. 4. also “दत्तकरवीरदाम” &c. दुष्टि reads मूर्धाववह्नस्रजम्—मूर्द्धि अववह्ना या सक्ताम् । The sense has to be completed by adding दृष्टा । Hence we prefer our own reading.

6. स्वास्युपरोध etc.—उप + रुध + घञ् भावे उपरोधः lit. *obstruction, siege* etc. Here *molestation* हिंसा, i. e., death. विभिन्नाः समेभ्यः विषमाः uneven discordant. “सुविनिर्दुभ्यः सुपिसुतिसमाः” इति षत्वम् । रौद्र to the *sight*, and विषम to the *hearing*, दुष्टि reads स्वास्युपरोध where अपरोध means राज्यभ्रंश । रौद्राश्च ते विषमाश्च, कर्मधा— स्वास्युपरोधिन रौद्रविषमाः etc.

7. आघात etc.—आ सम्यक हननम् इति आ + हन् + घञ् भावे आघातः । तस्य तूर्थः । तेषां स्वनाः । Obj. of श्रुत्वा ।

8. ध्वस्तम्—ध्व स + क्त कर्त्तरि ध्वस्त perished. The nom. is मनः । But मनस does not see or tie or hear, how then दृष्टा ध्वस्तम्, अववध्य ध्वस्तम् श्रुत्वा ध्वस्तम् ? The answer is, seeing etc. are attributed to मनम् । कर्मोद्भूय is subservient to मनस्, hence as दुष्टि remark “दर्शन-श्रवणवस्मनक्रियाणां मन एव कर्त्तृ, अतो ध्वंसनक्रियया एककर्त्तृकत्वात् ज्ञाप्रत्ययः” ।

9A. प्रथमाभिघात &c.—The previous blows are—नीर्व्य प्रतिष्ठा, नीर्व्य लक्ष्मीस्थिरता, स्वामिनाश्च ।

9. मन्थे—दुष्टि reads यत्तत् । Construe—यत् न ध्वस्तं तत् प्रथमाभिघातकठिनम्—as it was not shattered, so it must have been hardened by previous blows.

39. (उपसृत्य अवलोक्य च सहर्षम्) अयममात्यराक्षस स्तिष्ठति य एषः—

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन् ।

पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥ २२ ॥

(उपसृत्य) जयत्वमात्यः ।

(Advancing and noticing with joy) Here is Minister Rakshasa who, even at the demise of Nanda, upholding the Master's cause with unabated devotion, stands in the world at the supreme measure of those who are devoted to their masters. (Approaching) Let Minister prosper.

राक्षसः (विलोक्य सहषम्)—सखे शकटदास, दिष्ट्या
कोटिलग्रभोचरगतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् ।
(शकटदासस्तथा करोति) ।

Rakshasa—(Not ng with joy) Friend Sakatadasa, luckily
you are seen again, though you fell into the clutches of
Kautilya ; so embrace me. (*Sakatadasa does as bid*).

राक्षसः—(चिरं परिष्वज्य) इदमासनमास्यताम् । शकट-
दासः नाटेन उपविष्टः) । सखे शकटदास अथ कोऽस्य मे
ईदृशस्य हृदयानन्दस्य हतुः ?

Rakshasa—(Embracing long) Here is a seat ; sit down.
(*Sakatadasa acts sitting*), Well friend Sakatadasa, who is
the author of such delight to my heart ?

शकटदासः—(सिद्धार्थकं निदिश्य) अनेन प्रियसुहृद्दा
सिद्धार्थकेन घातकान् विद्राव्य दध्यस्थानात् अपहृतोऽस्मि ।

Sakatadasa—(Pointing to Siddharthaka) I have been led
away from the place of execution by this dear friend Siddhar-
thaka who put the executioners to flight

राक्षसः—(सहषम्) भद्रं सिद्धार्थक किं पर्याप्तमिदम् अस्य
प्रियस्य । तथापि गृह्यताम् (स्वगात्रादवतर्प्य भूषणानि
प्रयच्छति) ।

Rakshasa—(With joy) Good Siddharthaka, is this enough
for such pleasure ? Still be it accepted (*offers jewellery taking
them off from his own person*).

अन्वयः ॥ य एष नन्दे चोषेऽपि अचौषभक्तिः स्वार्थम् उदहृन् पृथग्या स्वदि-
भक्तानि परसे प्रमाणे स्थितः । व्याख्या—'य एष नन्दे चोषे अपि' इति अपि स्वयम्

'अचौणम्' अपरिहीनं 'भक्तिः' यस्य तादृशः सन् 'स्वामिनी' नन्दस्य 'अथे' कार्यम् 'उद्वहन्' धारयन् 'पृथिव्यां' जगति 'स्वामिन' प्रभौ ये 'मक्ताः' अनुरक्ताः तेषां 'परमै' सर्वाधिकै 'प्रमाथे' मातायां 'स्थितः' वत्मानो दृश्यते । आत्मदृष्टान्तेन इयं हि स्वामि-भक्तिः परमा माता इत्युपदिशति इव इत्यर्थः ।

CHARCHA

1. अचौण etc.—चि + क्त कर्त्तरि चौणः diminished (see next). न चौणम् अचौणम् । सामान्ये नपुंसकम् । तादृशं भक्तिरस्य (see ante and Sak).

2. चौणे—चि + क्त कर्त्तरि चौणः or क्ततः dead etc. Here दैन्य (pity) is implied, hence चि becomes चो optionally by "वा ऽक्रौशदैन्ये १ः" । With चो the त of क्त becomes न by "चियो दीर्घात्" । In note I, we have स्वरूपकथन only ; hence, no आक्रौश or दैन्य being implied, चो is compulsory by "निष्ठाद्यामण्यदर्थे" ; hence न is compulsory.

3. प्रमाथे etc.—प्रमोयते अनेन इति प्र + मा + ल्युट् कर्णे प्रमाथम् measure. परम highest. Rakshasa was स्वामिभक्त in the highest possible measure.

4. कौटिल्य etc.—Of. "अरणीगोचर" Act I, Para 6.

5. परिष्वजस्—परि + स्वञ्ज + ङाट् स्व do you embrace. "उपसर्गात् सुनीति—इति षत्वम् ।

6. कोऽयं मे etc.—हेतु is कर्त्तु agent. To whom do I owe this pleasure of seeing you back ?

7. घातकान्—घ्नन्ति इति हन + क्त कर्त्तरि घातकाः executioners.

8. विद्राव्य—वि + द्रु + णिच् + ल्यप् having chased away.

9. अपहृतः—अप implies दूरत्व । हृ is प्रापणे । अप + हृ + क्त कर्मणि अपहृत led away. Here we have the primary sense ; stealing is a secondary meaning.

10. किं पर्याप्तम् etc.—इदं भूषणदानम् 'अस्य प्रियस्य' शकटदासविमोचन-रूपस्य इष्टस्य 'पर्याप्तं' समुचितं 'किं' नैव समुचितम् । Here पर्याप्त implies औचित्य not प्रभुता । Hence it is not अलमर्थः । Consequently we get षष्ठी instead of षष्ठी । If it be contended that औचित्य does not differ much from प्रभुता, then say "स एषां यामणौः" इति आपकात् षष्ठीविकल्पः । Cf. "प्रसुप्तं भूषणं वनत्रयस्य यः"—Maha I 46.

40. सिद्धार्थकः—(गृहीत्वा पादयोर्निपत्य स्वगतम्) अत्रं
 खु अज्जोवदेसो । ह्रीदु, तह करिस्सम् । (प्रकाशम्) अमच्च
 एत्थ पढमपविट्ठस्स णत्थि कोवि परिचिदो जत्थ एदं अमच्चस्स
 पसादं णिक्खिावअ निव्वुदो भविस्सम् । ता इच्छामि अहं
 इमाए सुहाए सुद्धिदं अमच्चस्स एव्व भाण्णाआरे ठाविदुम् ।
 जदा मे पओअणं तदी गेह्णिस्सम् [अयं खलु आर्य्योपदेशः ।
 भवतु, तथा करिष्यामि । अमात्य अत्र प्रथमप्रविष्टस्य नास्ति
 कोऽपि परिचितः यत्र मेममात्यस्य प्रसादं निक्षिप्य निवृत्तो
 भविष्यामि । तस्मात् इच्छामि अहमेतया मुद्रया मुद्रितम-
 मात्यस्यैव भाण्णागारे स्थापयितुम् । यदा मे प्रयोजनं तदा
 अहोष्यामि] ।

Siddharthaka—(Accepting and falling down at his feet—
 to himself) Such are noble master's instructions. Well, I will
 act accordingly. (Aloud) Minister, a new comer here, I
 have no acquaintance with whom having deposited this gift
 of minister's I may feel relieved. So I wish to have it placed
 in Minister's treasury stamped with this seal. I shall take
 back when I need it.

राक्षसः—भद्रं, को दोषः । शकटदास, एवं क्रियताम् ।

Rakshasa—Good man, what is the harm. Sakatadasa, be
 it so arranged.

शकटदासः—यदाज्ञापयत्यमात्यः (मुद्रां विलोक्य जना-
 न्तिकम्) अमात्य भवन्नामाङ्कितयं मुद्रा ।

Sakatadasa—As Minister commands. (Seeing the seal aside)
 Minister, this seal is engraved with your name.

राक्षसः—(विलोक्य आत्मगतम्) सत्यं नगरात् निष्क्रामतो मम हस्तात् ब्राह्मण्या उत्कण्ठाविनोदार्थं गृहीता । तत् कथम् अस्य हस्तम् उपगता ? (प्रकाशम्) भद्रं सिद्धार्थकं, कुतः प्राया इयमधिगता ?

Rakshasa—(Looking at it—to himself) In truth, as I was coming out of the town, my wife took it from my hand to scotche her pining. How then could it reach this man's hand ? (Aloud) Good Siddharthaka whence did you get it ?

CHARCHA

1. आर्थोपदेशः—आर्थस्य चाणक्यस्य उपदेशः । The instruction was given in whispers (See Act I ante). He does not give out what the instructions are, but what follows is in accordance with them (See Act V.).

2. प्रसादम्—प्र + सद + घञ् भावे प्रसाद favour. By transference of epithets प्रसादप्रदत्तवस्तु is also प्रसाद ।

3. निर्वृत्तः—निर् + वृत् क्त कर्त्तरि happy, relieved. Cf.—“सा तपस्विनी निर्वृत्ता भवतु—Sak. Act IV.

4. एतया सुद्रया सुद्रितम्—This is in accordance with Chanakya's instructions.

5. भाण्डागारि—भाण्ड stores. भाण्डस्य अगारम् etc.

6. जनान्तिकम्—अन्तिक near समीप । जनानाम् अन्तिकम् । तत् यथा तथा । In a manner so that others present may not hear. “उक्तस्याश्रवणं काथ्यात् पार्श्वस्थैः स्याज्जनान्तिकम्” ।

7. उत्कण्ठाविनोदार्थम् etc.—उद् + कण्ठ to pine + अ भावे उत्कण्ठा etc. तस्या विनोदः (allaying) ; तस्यै इदम्, a नित्यतत् —of the ४थीतत् class by “अर्थेन नित्यसमासो विशेष्यलिङ्गता च वक्तव्या” Cf. “एकैककमत्र दिवसे दिवसे मदौघम् etc.”—Sak. Act VI.

8. तत् कथमस्य etc.—Rakshasa has just now got from Viradagupta the report of the search of Chandanadasa's house

by Chanakya's men. Yet it is strange he suspects nothing on seeing the signet ring in possession of Siddharthaka.

41. सिद्धार्थकः—अत्रि कुसुमपुरे मणिकारसेठ्ठी चण्डन-
दासो नाम । तस्मि गेहदुवारपरिसरे पडिदा मए आसादिदा
[अस्ति कुसुमपुरे मणिकारसेठ्ठी चण्डनदासो नाम । तस्य
गेहदुवारपरिसरे पतिता मया आसादिता] ।

Siddharthaka—There is a jeweller-banker at Kusumapura,
Chandanadasa by name. It was found by me dropped at
the precincts of the door of his house.

राक्षसः—युज्यते ।

Rakshasa—Quite likely.

सिद्धार्थकः—अमच्च, एत्य किं जुज्जइ [अमात्य, अत्र किं
युज्यते] ।

Siddharthaka—Minister what is likely in it.

राक्षसः—भद्र, महाधनानां गृहे पतितस्य एव विधस्य
उपलब्धिरिति ।

Rakshasa—Good man, the coming by of such a thing
dropped at the door of the excessively rich.

शकटदामः—सखे सिद्धार्थक, अमात्यनामाङ्कितेयं मुद्रा ।
तत् इतो बहुतरण अर्थेन भवन्तम् अमात्यस्तोषयिष्यति,
दीयतामिषा ।

Sakatadasa—Friend Siddharthaka, this seal is stamped
with Minister's name ; so let this be given up, Minister will
satisfy you with money much exceeding (the price of) it.

सिद्धार्थकः—अज्ज, णं प्रसादो एसो जं इमाए मुद्दाए

अमञ्चो परिग्रहं करोति [आर्यं ननु प्रसाद एष यत् अस्या मुद्राया अमात्यः परिग्रहं करोति] । (इति मुद्रामर्पयति) ।

Siddharthaka—Well Noble Sir, it is a favour that Minister accepts this seal. (Delivers the seal).

CHARCHA

1. गृहहार etc.—परिसरन्ति गच्छन्ति अस्मिन् अनेन वा इति परि + सृ + घ करणे अधिकरणे वा परिसरः out-skirt प्रान्तभूमिः । गृहहारस्य परिसरः ।

2. किं युज्यते—*Siddharthaka* suspects that *Rakshasa* has got the news of the raid in *Chandanadasa's* house and takes him for a spy. By युज्यते *Rakshasa* means—It is quite likely that his wife dropped it there.

3. महाधनानाम् etc.—महान्ति धनानि एषाम् etc. immensely rich. उप + लभ + क्तिन् भावे उपलब्धिः acquisition. This is no explanation. The ring is stamped with *Rakshasa's* name, how then could it go to *Chandanadasa*, be he ever rich ? Does *Rakshasa* want *Siddharthaka* to understand that being in difficulties, he had pawned with *Chandanadasa* ? It could well be taken as a taunt if *Rakshasa* really suspected *Siddharthaka*. *Rakshasa* did not want to say that till *Siddharthaka* knew the facts.

4. इतः—अस्मात् अङ्कुरोयकात् । “पञ्चमौ विभक्तौ” इति प्रमौ ।

42. राक्षसः—सखे शकटदास, अनयेव मुद्रया स्वाधिकारे व्यवहृत्तं वं भवता ।

Rakshasa—Friend *Sakatadasa*, with this very seal, business will have to be conducted by you in your own office.

शकटदासः—यदाज्ञापयत्यमात्रः ।

Sakatadasa—As Minister commands.

सिद्धार्थकः—अमञ्च, विष्णवेमि [अमात्र, विज्ञापयामि] ।

Siddharthaka—Minister, May I speak (i. e., make a request) ?

राक्षसः— ब्रूहि विश्ववधम् ।

Rakshasa—Speak unreservedly.

सिद्धार्थकः—जाणादि एव् अमच्चो जह चाणक्यवद्भुअस्म विप्रिअं कदुअ णात्थि पुणो पाडलिउत्ते पवेसो । त्ति इच्छामि अहं अमच्चचलने एव सुस्सपिदुम् [जानातेग्व अमातरः यथा चाणक्यवटुकस्य विप्रियं क्त्वा नास्ति पुनः पाटलिपुत्रे प्रवेशः । इति इच्छामि अहम् अमातरस्य चरणे एव शुश्रूषितुम्] ।

Siddharthaka—Minister indeed knows that serving an unpleasant turn to the brat Chanakya, one has no entrance into Pataliputra again ; so I wish to serve at Minister's feet.

राक्षसः—भद्रं प्रियं नः । किन्तु त्वदभिप्रायापरिज्ञानान्तरितः अयमस्मदनुनयः । तदेवं क्रियताम् ।

Rakshosa—Good man, this is a pleasure to us. But this is our request suppressed through ignorance of your wishes. So do so.

सिद्धार्थकः—(सहर्षम्) अनुगृह्णिदोह्मि [अनुगृह्णीतोऽस्मि] ।

Siddharthaka—(With joy) I am favoured.

राक्षसः—शकटदास, विश्रामय सिद्धार्थकम् ।

Rakshasa—Sakatadasa, let Siddharthaka rest.

शकटदासः— तथा (इति सिद्धार्थकेन सह निष्क्रान्तः) ।

Sakatadasa—Be it so (departs with Siddharthaka).

CHARCHA

1. स्वाधिकारी etc.—अधिक्रियते अस्मिन् इति अधि + क्त + घञ् अधिकारणे अधिकारः office. The office is that of general manager to Rakshasa. This appears from "शकटदास, एव क्रियताम्" in para 40 which as-

sumes free access of Sakatadasa to Rakshasa's treasury. वि + अ + वृ + तस्य भावे व्यवहृत् + व्य । व्यवहृत् is here to transact business. This will work Rakshasa's ruin as will be seen in Act V.

2. चाणक्यवटुकस्य—See चाणक्यवटोः *ante*.

3. विप्रियम्—विभिन्नं प्रियेभ्यः or विरुद्धं प्रियैः विप्रियम् unpleasant etc.

4. कृत्वा नास्ति etc.—कृत्वा स्थितस्य जनस्य प्रवेशो नास्ति । without स्थितस्य we shall have different nominative to कृत्वा and अस्ति which is irregular by the rule “समानकर्तृकयोः पूर्वकाले” ।

5. पाटलिपुत्रं—Pataliputra was the old name of Kusumapura.

6. किन्तु त्वदभिप्राय etc.—The entreaty is to be taken as *our* entreaty to you (अस्मदनुनयः) । If you say, I do not ask you, my reply is—‘तव’ यः ‘अभिप्रायः’ आशयः तस्य ‘अपरिज्ञानात्’ अनवगतैः ‘अन्तरितः’ आहतः अपक्रुतितः अनुनयः— I did not make the request because I was not aware how you intended to dispose yourself in the city. Cf—“तद् वाञ्छान्तरितानि सम्प्रति विभो—” Act IV, Sl. 15.

7 विश्रामय—वि + अश्म + णिच् + लोट द्वि give rest. विश्रामय is expected because अश्म is सित and we have “सितां ऋषः” । The इत्कारिणः speaks of grammarians who connect वा with this rule from “वा चित्तविरागे” which precedes, and suppose the optionality thus introduced to be restricted to particular cases only (व्यवस्थित-विभाषा) । अश्म is one of those cases, ऋषः is another etc. Hence विश्रामय or विश्रमय । See Malli, on “धृष्यान् विश्रामयेति सः”—*Raghu*, Canto I. Sl. 54.

43. राक्षसः—सखे विराधगुप्त, वर्णय वृत्तशेषम् । अपि क्षमन्ते अस्मदुपजापं चन्द्रगुप्तप्रकृतयः ।

Rakshasa—Friend Viradhagupta, tell the remainder of the story. Do the officers of Chandragupta tolerate our overtures (lit, whispering) ?

विराध—अमात्य वाङ् क्षमन्ते, यथा प्रकाशम् अनु-
गच्छन्तरेव ।

Viradha—Minister they tolerate undoubtedly ; as is current, they even accept them.

राक्षसः—सखे, किं तत्र प्रकाशम् ।

Rakshasa—Friend, what is current there ?

विराध - अमात्य, इदं तत्र प्रकाशम्—मलयकेतोरपक्रमणात् प्रभृति कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरि इति । चाणक्योऽपि अति-जितकाशितया असहमानश्चन्द्रगुप्तं तस्त्वाज्ञाभङ्गैः चन्द्रगुप्तस्य चेतःपोडाम् उपचिनोति । इत्थमपि ममानुभवः ।

Viradha—Minister, this is current there. Since the desertion of Malayaketu Chandragupta has been angry with Chanakya ; Chanakya too, elated by success, intolerant of Chandragupta, by frequent supercession of orders aggravates the mortification of his soul (the wound of his feelings). Such is my impression too.

CHARCHA

1. अपि क्षमन्ते etc.—‘अस्माकम् उपजाप’ अस्मदुपजापम् इत्यर्थः अस्माकं भेदमन्त्रम् ‘अपि क्षमन्ते’ सहन्ते किम् ? भेदवचनं शृण्वन्ति उत न शृण्वन्ति ।

2. वादम् etc.—‘वादम्’ असंशयम् उपजापं ‘क्षमन्ते’ । न केवलं क्षमन्ते ‘यथाप्रकाशं’ यादृशं तत्र प्रचारं गतं, ताः प्रकृतयः उपजापम् तादृशम् ‘अनुगच्छन्ति एव’ भेदमेव आश्रियन्ते । यथा and प्रकाशम् are taken as uncompounded and is in the sense of अपि ।

3. किं तत्र—तत्र refers to Kusumapura.

4. अतिजित etc.—See ‘जितकाशी राजसेवकः’—*ante*. अतिशयेन जितकाशी, प्रादितत् । तस्य भावः । द्वैतौ द्वतीया ।

5. इत्थमपि etc—अपि here is misplaced ; it is connected with मन । अनुभूयते इति अनु + भू + अच् कर्मणि अनुभवः impression. He means to say that he can add his own testimony to what is mentioned there.

44. राक्षसः—(सहर्षम्) सखे विराधगुप्त, गच्छत्वम्

अनेनैव आहितुण्डिककृद्गना पुनः कुसुमपुरम् । तत्र मे प्रिय-
 सुहृद् वैतालिकव्यञ्जनः स्तनकलसो नाम प्रतिवसति । स
 त्वया मद्वचनात् वाच्यः यथा—“चाणक्येन क्रियमाणेषु आज्ञा-
 भङ्गेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकेः उपश्लोकयितव्यः,
 कार्यञ्च अतिनिभृतं करभकहस्तेन सन्देष्टव्यम्” इति ।

Rakshasa—(With joy) Friend Viradhagupta, you go back to Kusumapura in this very guise of a snake-charmer. There my dear friend Stanakalasa lives in the garb of a bard. He has to be told by you this in my words—“whenever supercession of orders is being made by Chanakya Chandrgupta has to be lauded in verses capable of rousing him thoroughly and (the progress of) the work has to be reported very secretly through the hand of Karabhaka.

विराध—यदाज्ञापयत्यमात्यः (इति निष्क्रान्तः)

Viradha—As Minister commands (*exit*).

(प्रविश्य) पुरुषः—अमच्च, एमोख्कु सअडदासो विणणवेदि एदे तिण्णिण अलंकारसंजोगा विक्रीअन्दि । ता पच्चक्रीकरेदु अमच्चो [अमात्य एष खलु शकटदासो विज्ञापयति—एते त्रयः अलङ्कारसंयोगाः विक्रीयन्ते । तत् प्रत्यक्षीकरोतु अमात्यः]

Servant—(Entering) Minister, here Sakatadasa reports that these three well-made ornaments are going to be sold (for sale); let Minister inspect.

राक्षसः—(विलोक्य) अहो महार्हाणि आभरणानि ! भद्रं उच्यताम् अस्मद्वचनात् शकटदासः परितोष्य विक्रेतारं गृह्णन्ताम् इति ।

Rakshasa—(Seeing them) Ha ! these are ornaments of great value. Good man, let Sakatadasa be informed in my name that these be secured after satisfying the seller.

पुरुषः— तथा (इति निष्क्रान्तः) ।

Servant—So be it (*exit*).

CHARCHA

1. आहितुष्टिक etc.— See ततः प्रविशति etc. *ante*.
2. दैर्तालकव्यञ्जनः—व्यञ्जन garb &c. See *ante*— नानाव्यञ्जनाः प्रविधयः ।
3. समुत्तेजन etc.—सम + उद् + तिज + णिच् + ल्युट् भावे समुत्तेजन thoroughly rousing, तत्र समर्थाः । तैः । Qual. श्लोकैः ।
4. उपश्लोकयितव्यः—श्लोकरूपश्लोकयितव्य इति उप + श्लोक + णिच् (नामधातु) + तव्य कर्मणि ।

5. अलङ्कारस योगाः—अलङ्कियते एभिः इति अलम् + क्त + चञ् करणे अलङ्काराः । सम्यक् योजनम् इति सम + युज भावे संयोगः proper setting, correct making. अलङ्काराणां संयोगाः = संयुक्ताः अलङ्काराः well-made ornaments—“भावानयने द्रव्यानयनम्” ।

6. महार्हाणि—अर्हन्ते पूजाते इति अर्ह + चञ् कर्मणि अर्हः worth, price. महान् अर्हः एषाम् of great value. These are Chandragupta's gift to Visvvasu etc. See Act I, *ante*.

7. गृह्यन्तम्—*Rakshasa's* nature was unsuspecting ; *Chanakya* knew this and took full advantage of it. But what is difficult to see is that, intimate as *Rakshasa* was with *Parvataka* he did not recognise the jewellery, or that it did not strike him as strange that such precious sets are being hawked about in this manner. For further development, see Act V.

45. राक्षसः— यावद्दहमपि कुसुमपुराय करभकं प्रेषयामि । (उत्थाय) अपि नाम दुरात्मनश्चाणक्यात् चन्द्रगुप्तो भिद्येत । अथवा सिद्धमेव नः समोहितं पश्यामि । कुतः—

मौर्यस्तेजसि सर्वं भूतलभुजामाज्ञापको वक्तृते
 चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्त्रयः ।
 राजप्रामाणिकतार्थमेकमपरं तीर्थप्रतिज्ञार्थं
 सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेतृस्यति ॥२२॥
 (इति निष्क्रान्ताः सर्वे) ।

इति द्वितीयोऽङ्कः ।

Rakshasa—(To himself) I too will send Karabhaka to Kusumapura. (*Rising*) Would Chandragupta be really estranged from the vile-hearted Chanakya ? Or I see our wish is already accomplished. (*Do you ask*) Whence ?—Maurya rests on majesty being the commander of all the guardians of the earth ; Chanakya again cherishes the pride—"This man has become king through my protection". The very consciousness of having gained the end will, with a loop-hole found, surely divert from friendship the one that has gained his object on the acquisition of kingdom, and the other that has crossed the ocean of his vow. (*Exeunt all*).

End of the Second Act.

CHARCHA

1. कुसुमपुराय—कुसुमपुरमभिलक्ष्य । कर्मणि षष्ठीं by ' कियार्थीपपदस्य—' ।
2. भिद्येत—भिद् + लिङ्, ईत कर्मणि । सम्भावनायां लिङ् । There is no such rule for लिङ्, but this is ज्ञापित by the भाष्य । Comp.—' ततः प्रभृति चन्द्रगुप्तशरीरे सङ्घस्यगुणम् अप्रमत्तश्चाक्षक्य इति श्रुत्वा तदधीपायि निराशः सन् राजसः 'आशा वलवती राजन् शल्यो जीष्यति पण्डवान्' इति न्यायेन अतःपरं खनकलसहारा मौर्यं चाणक्ययोः मिथो विरोधेन स्वैष्टसिद्धिं समाश्रसते अपि नाम इति"—*Dhundhr*.
3. समौहृतम्—सम् + ईह + क्त भावे wish, i. e., rupture between चाणक्य and चन्द्रगुप्त । Obj. of पश्चानि ।

4. अन्वयः—सौर्यः सर्वभूतलभुजां आज्ञापकः (सन्) तेजसि वर्त्तते ; चाणक्योऽपि मदाश्रयादयं राजा अभूत् इति जातक्ययः । राजाप्राप्तिकृतार्थम् एकं तीर्थं प्रातश्चार्यम् अपरं (च) कृतकृत्यता एव लब्धान्तरा सती नियतं सौहार्दात् भेतुस्रात । व्याख्या—सौर्यः चन्द्रगुप्तः 'सर्वेषां भूतलभुजां' भूपालानाम् 'आज्ञापकः प्रशास्ता सन् 'तेजसि वर्त्तते' प्रतापे तिष्ठति आत्मप्रतापं जानाति इत्यर्थः । 'चाणक्योऽपि मदाश्रयात्' समैव आश्रयेण मामाश्रय इत्यर्थः 'अयम्' एष चन्द्रगुप्तः 'राजा अभूत् इति' एव मत्वा 'जातः क्यो' गर्वो यस्य तादृशः सन्नास्ति । 'राजप्राप्त्या' लाभेन 'कृतार्थं' सफलम् 'एकं' मीयं 'तीर्थं' प्रतिज्ञारूपः अर्थवः 'सागरो येन तादृशम् अतएव सफलम् अपरं' चाणक्यश्च 'कृतकृत्यता एव' इयं कृतकार्यता एव 'लब्धः अन्तरः' अवकाशः यथा तादृशो सती कृतकार्योऽहम् इति बुद्धिरिव सञ्जाता सती 'नियतं' निश्चितं 'सौहार्दात्' मित्रभावात् 'भेतुस्रात' अपसारायष्यात । "उभौ कृतकृत्यतया परस्परं निरपेक्षौ सन्तौ केनाचित् निमित्तेन विरोधे सात पुनर्न सन्वास्ते इति भावः" इति दुःषः ।

5. तेजसि वर्त्तते—He is aware of his power because even kings obey him. Hence he will not tolerate disobedience of order even though it be on the part of Chanakya himself.

6. सर्वभूतल etc.—भूतल भुजन्त रक्षन्त इति भूतल + भुज + क्त कर्त्तरि the guardians of the world. तेषाम् ; कृतयोगे कर्माण षष्ठी । Even such people serve him, hence the sense of power. आ + ज्ञा + णिच् + क्त कर्त्तरि commander.

7. सौहार्दात्—शामन हृदयमस्य इति सुहृत् friend, by 'सुहृद्सुहृदौ मित्रामित्रयोः' । सुहृदो भावः इति सुहृत् + अण् by "हायनः न्युवादादभ्यः अण्" सुहृत् belong to the युवाद् class. Next we have उभयपदहाङ् by 'हृङ्गसिञ्चन्ते पूर्वपदस्य च' yielding सौहार्द friendship. The युवाद् list includes सुहृदय also, and this gives (Act. to some) सौहृद्—cf. "भावास्थराणि जननान्तरसौहृदान"—Sak. Acc. V. See also our Add. in Sak. अपादाने प्रसौ because भेतुस्राति (भिद + कृट् स्राति) implies motion.

8. लब्धान्तरा—Cf. "लब्धान्तरः सेवया"—ante.

तृतीयोऽङ्कः ।

—:0:—

1. (ततः प्रविशति कञ्चुकी) । कञ्चुकी (सनिवदम्)—
रूपादीन् विषयान् निरूप्य करण्यै रात्मलाभस्त्वया
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।
अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि ते
न्यस्तं मूर्ध्न पदं तवैव जरया तृष्णं मुधा ताम्यास ॥ १ ॥

(Then enters the Chamberlain). Chamberlain (With despondency)—Oh Desire, foot has been placed by Age on your head itself; you struggle in vain—the limbs that were obedient to your commands are rapidly losing their power; even the function of perceiving their own objects is lost unto the eyes and the other senses with which forms and other objects were discriminated and the manifestation of your own self attained by you.

अन्वयः ॥ हे तृष्णे मुधा ताम्यास । आज्ञाविधेयानि ते अङ्गानि प्रसभं पटुतां त्यजन्ति । हेः करण्यैः रूपादीन् विषयान् निरूप्य त्वया आत्मलाभो लब्धः तेषु चक्षुरादिषु अपि स्वार्थावबोधक्रियाः हताः । जरया तव मूर्ध्न एव पदं न्यस्तम् । व्याख्या—हे 'तृष्णे' भागाभिलाष, त्वं 'मुधा ताम्यास' इथा पारम्पन्दसे । कुतः इत्याह—आज्ञा-विधेयानि निदेशवर्तीनि 'ते अङ्गानि' हस्तपादादीनि कर्मोन्द्रियाणि प्रसभं हठात् द्रुतमित्यर्थः 'पटुतां त्यजन्ति' शक्तं जहाति, तत् कुतो भोगः, मुधा ताम्यास । ननु ज्ञानोन्द्रियाणि न भूयाऽपि कर्मोन्द्रियेषु पाटशमाधास्यन्त इति चेत्, ? न, हेः करण्यैः' ज्ञानोन्द्रियैः 'रूपादीन्' रूपरसगन्धस्पर्शशब्दान् 'विषयान्' अर्थान् "निरूप्य" अवधार्यन् 'त्वया आत्मलाभः' आत्मोत्पत्तिः 'लब्धः' अधिगतः स्वयं समुत्पन्नः असि तेषु चक्षुरादिषु

अपि स्वार्थस्य' निजविषयस्य रूपान्तेः यः 'अवबोधः' ज्ञानं तदुपाः 'क्रियाः' व्यापाराः 'हताः' लुप्ताः । ज्ञानेन्द्रियाणि ते ज्ञानं नैव जनयन्ति तत् कुतः कर्मेन्द्रियाणां पाठशाधानं, कुतो वा भोगः, सुधा ताम्यसि व्याकुलो भवसिवा । न केवलं ते कर्मकरा नष्टा अचिरात् त्वमपि न भविष्यसि । 'जरया' वाङ्मौकेन 'तव सूत्रि' एष पदं न्यस्त' तथा पाददलिता त्वं स्वयमेव म्रियसे सुधा ताम्यसि । वयःप्रकर्षात् हस्तपादादीनि मे अवशानि दर्शनश्रवणप्रभृतिभ्यपि लुप्तानि विषयासक्तिश्च क्षीणा जाता इति कञ्चु किनिर्वेदः ।

CHARCHA

N. B.—Scene = Chandragupta's Palace at Kusumapura.

1. सनिर्वेदम्—निर् + विद् + घञ् भावे निर्वेदः despondency. तेन सह etc

2. करणैः—क्रियते एभिः इति क्त + ल्युट् करणे करणानि senses. These are the senses of perception (ज्ञानेन्द्रिय) । करणे श्या ।

3. आत्मलाभः—आत्मनः निजरूपस्य लाभः । Desire arises after the object of desire is perceived, hence the self (आत्मा) of desire is got from the करण—करणैः आत्मलाभो लब्धः ।

4. अङ्गानि—This refers to the कर्मेन्द्रिय ।

5. प्रसमम्—प्रगता सभा विचारः अस्मात् प्रसमम् thoughtless, unhesitating etc. ; hence rapid. तत् यथा तथा । प्रसमं त्यजन्ति पटुताम् = are rapidly losing activity, i. e., failing.

6. आज्ञाविधेयानि—वि + धा + यत् कर्मणि विधेय one who is to be led, i. e., obedient. आज्ञायाः विधेयानि । Cf.—“नद्राविधेरं नरदेवकैन्वम्” ।

7. न्यस्तं सूत्रि' पदम्—A colloquialism for brought fully under control.

8. जरया—जरसा is an optional form by “जराया जरसन्तरस्याम्” ।

9. सुधा—An अवयव meaning uselessly, for nothing. Also cp. “हृदय मा उत्तान्य”—Sak.

2. (परिक्रम्य आकाशे) भो भोः सुगाङ्गप्रासादाप्रिकृताः सुरप्राः, सुगृहोतनामा देवसुन्दरगुप्तो वः समाज्ञापयति—“प्रब्रुत-कौमुदौमहोत्सवरमणौयतर' कुसुमपुरमवलोकयितुमिच्छामि,

तत् संस्क्रियन्ताम् अस्मद्दर्शनयोग्याः सुगाङ्गप्रासादोपरिभूमयः” इति । (पुनराकाशे) किं ब्रूथ—‘आर्य्य, किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेधः’ इति । आः देवोपहृताः किमनेन वः सद्यःप्राणहरेण कथोपोद्घातेन ?

(*Going round the stage—gazing at the sky*) Ho ! Ho ! Ye men employed at the Suganga Palace, Sire Chandragupta of auspicious name commands you thus—“I wish to see Kusumapura still more charming with the Kaumudi-festival commenced. So let the upper floors of the Suganga Palace that are suited for our observation, be decorated.” (*Again in the sky*) Do you say this—“Noble Sir, is this prohibition of the Kaumudi festival really unknown to Sire.” Ah ! you Fate-stricken (or illfated) fellows, what is gained by you by this reference to a subject that entails instant loss to life.

CHARCHA

1. सुगाङ्ग etc.—सुगाङ्गाखाः प्रासादः, तत्र अधिकृताः नियुक्ताः । Qual पुरुषाः ।
2. सुगृहीत etc.—*Cf. ante* “सुगृहीतनामः आर्य्य चाणक्यस्य” Act. I.
3. प्रवृत्तः etc—कु is पृथिवी । कौ पृथिव्यां मोदते इति कु + मुद + क कर्त्तृ रि कुमुदम् । तस्य इयम् इति कुमुद + अण् स्त्रियां कौमुदी the full-moon of Aswina and also of Kartika. The वाचस्पत्य quotes—आश्विने पौर्णमास्यान्तु चरेज्जागरणं निशि । कौमुदी सा समाख्याता कार्या लोकाविभूतये ॥” for the आश्विनपूर्णिमा, and—कुशब्देन सद्दी श्रिया मुद इषे ततो इयम् घातुञ्जैर्निश्चयेनैव तेन सा कौमुदी अृता ॥” for the कार्त्तिकपूर्णिमा । Our time is शरत् । *Cf.*—“अहो शरत्समयसम्भूतशोभानां दिशामतिरमणीयता” etc. below. But शरत् includes both आश्विन and कार्त्तिक । *Cf.* “शिशिरः पुष्पसमयी शीघो वर्षा शरद्धिमम् । माघादिमासयुष्मैस्तु ऋतवः षट्कमादिने” ॥ It is difficult to decide between the two, but the poet's indications are more in favour of कार्त्तिक than of आश्विन । Thus in Sl. 7 and 8 below he says the rivers have dried up; this may be

said of कार्तिक not of आश्विन । Again in Sl. 21 he says Hari is awake But Hari sleeps the four months of आषाढ, आश्वण, भाद्र, आश्विन and awakes in शुक्ला एकादश of कार्तिक i. e., late in कार्तिक । “श्रुति विष्णुःसदाषाढे भाद्रे च परिवर्त्तने । कार्तिके पारबुध्यत शुक्लपक्षे हरर्दाने” ।

4. सुगाङ्गा etc — भूमि floor उपरिस्थिताः भूमय उपरिभूमयः top floors ; शाकपार्थिवादौ etc. सुगाङ्गाप्रासादस्य उपरिभूमयः ।

5. अविदित एवायं देवस्य—अविदित has वर्त्तमाने क्त by “मतिबुद्धि”— and देवस्य takes अनुक्ते कर्त्तरि षष्ठो by “क्तस्य च वर्त्तमाने” ।

6. दैवोपहृताः—उप + हृन् + क्त कर्मणि उपहृत struck. दैवेन उपहृताः ।

7. सद्यः etc.—प्राणान् हरन्तीति प्राण + हृ + अच् कर्त्तरि प्राणहरः । सद्यः प्राणहरः सुप्सुपा । तेन ।

8. कथोपादघातेन—उप + उट् + हन् + घञ् भावे उपोदघात Introduction, reference etc. कथायाः उपोद्घातः etc. तेन । करणे ३या ।

3. शोभमिदानीम्—

आलिङ्गन्तु गृहीतधूपसुरभीन् स्तम्भान् पिनडस्रजः

सम्पूर्णैन्दुमखसंहतिरुचां सञ्चामराणां श्रियः ।

सिंहाङ्गामनधारणाच्च सुचिरं सञ्जातमूर्च्छामिव

क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥ २ ॥

Now—Let the glow of fine *chourries* having the lustre of enmassed beams of the full-moon quickly embrace the pillars that are scented because fumigated with myrrh and have garlands attached to them ; let sprinkling with sandal water and supply of flowers forthwith soothe the floor that is in a swoon as it were by the long upholding of the seat marked with lions.

अन्वय ॥ इदानीं सम्पूर्णैन्दुमखसंहतिरुचां सञ्चामराणां श्रियः गृहीतधूपसुरभीन् पिण्डस्रजः स्तम्भान् शीघ्रम् आलिङ्गन्तु, सकुसुमः चन्दनवारिणा सेकः सुचिरं सिंहाङ्गामनधारणात् सञ्जातमूर्च्छामिव गाम् क्षिप्रम् अनुगृह्णातु च । व्याख्या—‘इदानीं’

सम्प्रति 'सम्पूर्णः' कलासमयः यः इन्दुः' चन्द्रः' पूर्णचन्द्र इत्यर्थः तस्य वै 'मूखाः' किरणाः तेषां या 'संहतिः' राशिः तस्याः 'रुक्' का'न्तारव 'रुक्' देशां तादृशानां 'नञ्चामराणां' चमरीपुच्छरत्नानां अष्टचमरीपुच्छानाम् इत्यर्थः 'श्रियः' भासः, 'गृहीताः' सेविताः ये 'धपाः' तैः 'सुरभीन्' प्राणतर्पणान् अपिच 'पिनङ्गाः' वङ्गाः लम्बता इत्यर्थः स्रजः' मालिकाः येषु तान् 'स्तम्भान् शीघ्रम् आलिङ्गन्तु' उपश्लिष्यन्तु । स्तम्भान् घृष्टैर्वा सद्यत ततस्त्रिभ्यः पुष्यमालिकाः चामराणि च लम्बयत इत्यर्थः । अ'तावलम्बत एष संस्कारः तत् चिप्रमाधीयताम् । 'कुसुमैः सह' यः 'चन्दनवारिणा' मलयजजलेन सेकः' सेचनं स 'सुचिरं सिंहाङ्गस्य' सिंहाङ्गितस्य 'आसनस्य' सिंहासनस्य इत्यर्थः 'धारणात्' वहनात् 'सञ्जाता मूर्च्छा' यस्याः तादृशीम् 'इव गां' चिप्रं' भ्रटिति 'अनुगृह्णातु' सन्भावयतु समाश्रासयतु । सिंहाङ्ग अङ्गरूपे आसने सुचिर धारिता इदं गौः भयात् मूर्च्छिता, सलिलसेकादिना समाश्रासयतेनाम् इति च गन्थेन । चन्दनवासितेन जलेन भूमिः प्रोक्ष्य कृत्वा तदुपरि कुसुमाक्षरणं कल्पयत इति विशदार्थः ।

CHAROHA

1. गृहीत etc.—See व्याख्या । Qual. स्तम्भान् । The fumigation with myrrh lends an odour that lasts for a considerable time. Hence the pillars (स्तम्भ) have become सुरभिः ।

2. पिनङ्ग etc.—अपि + नङ् + क्त कर्मणि अपिनङ्ग or पिनङ्ग । Cf. 'वसि-भायुरिरङ्गोपमवाप्यारूपसर्गयोः । आपञ्जापि हलन्तानां यथा वाचा निशा दिशा' ॥ Also see "आर्तापिनङ्गेन वल्कलेन" etc.—Sak. Act I. See व्याख्या ।

3. सम्पूर्ण इन्दु etc.—See व्याख्या । If the moon is full, the rays are brightest. सम् + इन् + क्तन् भावे संहतिः massing together. सम्पूर्ण-इन्दुमूखानां संहतिः = सहताः सम्पूर्ण इन्दुमूखाः massed or solidified moonlight—"भावानयने द्रव्यानयनम्" । See व्याख्या । Qual. सञ्चामराणाम् ।

4. सिंहाङ्गसन etc.—Here अङ्ग is apparently superfluous. सिंहासन would express the meaning as well. It is however introduced for the sake of the other meaning suggested by the form in गाम् (See next).

5. सञ्जातमूर्च्छा' गाम्—गौ means भूमि and also cow. "भूसौ पशौ

गोशन्दः” इति हत्तायुधः। The cow is in a swoon because a lion had held her in his lap (अङ्ग); also the Earth is in a swoon because the heavy throne lay on her for a long time. गान् is obj. of अनुगृह्णातु।

4. किं ब्रूय - “आयत्, इदमनुष्ठीयति देवस्य शासनम्” इति ? भद्रास्त्ररध्वम् अयमागत एव देवश्चन्द्रगुप्तः, य एष :—

सुविश्व्वैरङ्गैः पथिषु विषमेष्वप्यचलता

चिरं घृष्यणोढा गुरुरपि भुवो यास्य गुरुणा ।

धुरं तामेवोच्चैर्नववयसि वोढुं व्यवसिती

मनस्वी दम्यत्वात् स्वलति च न दुःखं वहति च ॥३॥

Do you say this— Here, Noble Sir, Sire's command is being obeyed.' Hasten, Good fellows, here Sire Chandragupta has indeed arrived. He it is who—Attempting to bear in young age the very same mighty burden of the Earth which, though heavy, was born long by his father, the veteran, with well-trusted ministers not swerving even on uneven courses, bears it with difficulty because he is still to be trained, yet does not falter strong-minded as he is.

अन्वयः ॥ विषमेषु अपि पथिषु अचलता घृष्येण अस्मि गुरुणा सुविश्व्वैः अङ्गैः गुरुः अपि या चिरं ऊढा तादेव उच्चैः भुवो धुरं नववयसि वोढुं व्यवसितः य एष मनस्वी दम्यत्वात् दुःखं वहति च न स्वलति च । व्याख्या - 'विषमेषु' गहनेषु नतीव्रनेषु च 'अपि' किं पुनः समेषु, कार्यविधिषु मार्गेषु च 'अचलता' स्थिरैण घृष्येण धुरन्वरेण हषमैण च अस्मि गुरुणा पित्रा नन्देन 'सुविश्व्वैः अङ्गैः' 'प्रत्ययितैः सप्तभिः प्रकृतिभिः दृढैर्देहावयवैश्च 'गुरुः' दुर्बुद्ध्या 'अपि या' पूः 'चिरम् ऊढा' धृता 'तामेव उच्चैः' गुर्वी 'भुवो धूरं' पृथिव्याः भारं 'नववयसि' तारुण्ये अपरिणते वयसि 'वोढुं' धारयितुं 'व्यवसितः' प्रवृत्तः 'य एष मनस्वी' महामनाः महोत्साह इत्यर्थः; 'चन्द्रगुप्तः' 'दम्यत्वात्' अस्मात्पत्तेश्चत्वात् 'दुःखं वहति च' क्लेशेन धारयति च 'न स्वलति

च' न भयति । ह्यौ चकारौ यौगपदां सूचयतः । बालत्वादयं राज्यरक्षाकर्मणि क्लिश्यति सत्यं किन्तु महोत्साहतया किञ्चिदपि नासा ह्यीयते इति भावः । शिखरिणीद्वयम् ।

CHARCHA

1. सुविश्वस्यैः—वि + विश्वा or सुश्व + क्त कर्त्तरि विश्वव् घ; or विश्वव् घ; con-
finding hence trustworthy (अङ्ग being प्रकृति); also strong
(when अङ्ग means देह) । अतिशयेन विश्वव् घा; etc. Qual. अङ्गैः ।

2. अङ्गैः—The अङ्गs are “स्वामिन् अमात्य, सुहृत्, कौष, राष्ट्र, दुर्ग, बल”;
also देह body. करणे इया । Nanda could bear the burden well
and long because besides being a veteran he bore it along
with his strong body of officers (अङ्ग) । The idea of a beast
of burden carrying a weight runs right through the stanza.
सुविश्वव् घ अङ्ग = strong body (for an ox).

3. पथिष—पथिन् course of action (for the king); also track
(for the ox).

4. विषमेषु—सम smooth, even. विभिन्नाः रुमैरुः विषमाः (See
ante); hard to negotiate (for a king); cp. “विषमोपि विगाहतेनयः”—
Kirat II. ; uneven (for an ox).

5. अचलता—चल + शठ चलन् faltering. न चलन् steady. Applies
to both.

6. धुर्येष—धुर् responsibility (for a king); weight (for an
ox). धुरि साध तां वहतिवा इति धुर् + यत् धुर्याः equal to the work (for the
king); trained (for an ox) etc. cp. “पिता धुर्येष दम्यः विभक्ति” Rag.

7. गुरुणा—गुरु father. The reference is to Nanda. This
refutes दुस्स्य statement that सर्वाणसिद्धि's son was Maurya who
again was the father of Chandragupta (See *Intro*).

8. नववयसि—The implication is that he was inexperienced;
hence likely to commit mistakes. (See under मनस्वी) । नव re-
quires emphasis, hence ought not to have been compounded.

9. वावसितः—वि + अव + सो + क्त कर्त्तरि is ready.

10. मनस्वी—प्रशस्त मनः यस्य इति मनस् + विनि मत्वर्थे । This is the
reason why नववयसि—commits no mistakes though नववयसि
वावसितः । It is curious that the Chamberlain gives all the

credit to the सनखिता of चन्द्रगुप्त for the successful management of state affairs and ignores Chanakya altogether, though he is not slow to recognise the help which Nanda got from his ministers. It will not perhaps do to say that this is what is expected in a स्तुतिवाद of चन्द्रगुप्त । Possibly spite plays its part here, for we find below चाणक्य exclaiming “अहो राजरिजनस्य चाणकापारं विद्मः घपक्षपातः” and at the end of the Act when the king discards चाणक्य the कञ्च किन् is heard saying “दिष्टा देव इदानीं देवः सन्नतः” ।

11. दस्यत्वात्—दस + यत् दस्यः one requiring training (for a king); also a young bull. हितौ प्रमी । This explains why दःखं वहति Experience alone procures ease at work Chandragupta feels uncomfortable through want of experience; but commits no mistakes because he is सनखी ।

12. खलनति—Makes mistakes (for a king); also slips, stumbles (for a beast of burden).

5. (नेपथ्ये इत इतो देवः ।

(ततः प्रविशति राजा प्रतीहारो च)

(In the dressing room) This way Sire, this way. (Then enter the king and the Warder).

राजा—(स्वगतम्) राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्महदप्रौतिस्थानम् । कुतः—

परार्थानुष्ठाने रह्यति नृपं स्वार्थपरता

परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।

परार्थश्चेत् स्वार्थादभिमततरो हन्त परवान्

परायत्तः प्रीतिः कथमिव रसं वेत्ति पुरुषः ॥ ४ ॥

King—(To himself) A kingdom is indeed a source of

great trouble to the king intent upon observing the duties of a king (Do you ask) Whence?—In serving other's end self-interest forsakes the king. Verily with self-interest abandoned the name "Lord of the Earth" is not true to its sense. If others' interest is preferable to self-interest, then alas! the king has a master to serve. How can a man controlled by a master know the taste of pleasure?

CHARCHA

1. नाम—अत्राय here implying कृतसा । "न न प्रकाश्यसंभावाक्रोधी-पगमकृतमने" इत्यमरः । Chandra Gupta here disparages the duties of a king.

2. राजधर्म etc.—राज्ञो धर्मः all the duties of a king. तस्य अनुवृत्तिः अनुसरणम् observance of etc. सा परमस्य etc. Qual. वृत्तेः ।

3. अन्वयः ॥ परार्थानुष्ठाने स्वार्थपरता वृत्तं रक्ष्यति । परित्यक्तस्वार्थः क्षितिपतिः नियतम् अयथार्थः । परार्थः स्वार्थात् अभिमततरश्चेत् इत्यन्त परवान् । परायत्तः पुरुषः प्रीतिः रसः कथमिव वेत्ति । बाखा—'परस्य' आत्मेतरस्य पुरुषस्य यः 'अर्थः' प्रयोजनं तस्य 'अनुष्ठाने' साधनकर्मणि 'स्वार्थपरता' आत्मप्रयोजनवायता 'वृत्तं रक्ष्यति' त्यजति । परकार्यकरणेन राज्ञः स्वकार्यनाशः इत्यर्थः । यान् स्वकार्यं परकार्यमिव अनुष्ठेयमिति चेत्—'परित्यक्तः' उतच्छ्रेयः स्वार्थः' येन तादृशः 'क्षितिपतिः' भूमिर्त्ता 'नियतं' द्रुमम् 'अयथा' मिथ्या 'अर्थः' अभिधेयः यस्मात् तादृशो भवति ; स हि स्वनाम्नः 'अर्थ' वा भिचरति क्षितिपतित्वमेव जहाति इत्यर्थः । मैवः स्वकार्यान् परकार्यं न व्यायः । तत् यः परकार्यं करोति स एव तत्त्वतः क्षिनेः पतिः इति चेत्—'परस्य अर्थः' स्वार्थात् अभिमततरश्चेत् यदि प्रियतरः 'इत्यन्त' कष्टम् ! तदा 'परवान्' परस्य विधेयीयं क्षितिपतिः । भवतु किं तेन इति चेत्—'परायत्तः' पराधीनः 'पुरुषः प्रीतिः' सुखस्य 'रसः' स्वादु 'कथमिव' केन वा प्रकारेण 'वेत्ति' जानाति ? न केनापि । शिखरिणीवृत्तम् ।

4. अयथार्थः etc.—यथा implies पदार्थानतिवृत्ति agreement with facts. न यथा disagreement with facts, hence untrue. क्षितिपति is the master of the whole world. The whole world has to serve him ; if then calling himself क्षितिपति he serves another, he is not true of his name क्षितिपति—he is अयथार्थः क्षितिपतिः ।

5. परवान्—परः अस्ति प्रभुत्वेन अस्य etc. a dependant ; cf. “परवती खलु त्वभवती”—Sak. Act II. [स्वाश्रित has विभागे प्रीति] ।

6. अपि च दुराराध्या हि राजलक्ष्मोः आत्मवद्विरपि राजभिः । कुतः—

तौच्छादुद्विजते मृदौ परिभवत्वासान्न सन्तिष्ठते
 मूर्खं ह्येष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।
 शूरैभ्योऽप्यधिकं विभेत्युपहसत्येकान्तभीरुनहो
 श्रीर्लब्धप्रसरैव विश्वनिता दुःखोपचर्या भृशम् ॥ ५ ॥

Moreover, Royal Fortune is hard to serve even by kings with a command over self. How (do you ask)?—From the stern she suffers anxiety ; in the mild she does not abide through apprehension of insults. Fools she hates, with the highly erudite again she cultivates no friendship. The ever-timid she ridicules ; and the valourous she dreads mightily. Fortune Ho ! like a public woman that has gaired sway (over one) is extremely hard to please.

CHARCHA

1. दुराराध्या—आ + राध + णिच् (स्वार्थे) + यत् कर्मणि आराध्या । दुःखेन आराध्या । With दुर as an उपपद we get दुराराधा attaching खलु ।

2. आत्मवद्विः—Mallinatha in Raghu has “उदयादिष्विकृतिः मनसः सत्वसुच्यते ; आत्मवान् सत्त्ववान् प्रोक्तः—इत्युत्पलमालायाम्” । Hence आत्मवद्विः = सत्त्ववद्विः by those possessing strength of mind and character. Qual. राजभिः which has अनुक्ते कर्त्तरि इया ।

3. अन्वयः ॥ अहो ! लब्धप्रसरा विश्वनिता इव श्रीः भृशं दुःखोपचर्या । (सा)तीक्ष्णात् उद्विजते, परिभवत्वासात् मृदौ न सन्तिष्ठते । मूर्खं ह्येष्टि, अत्यन्तविद्वत्स्वपि प्रणयितां न गच्छति ; एकान्तभीरुन् उपहसति, शूरैर्भ्योऽपि अधिकं विभेति । व्याख्या—अहो आश्चर्याम् ‘लब्धः’ प्रायः ‘प्रसरः’ आधिपत्यं यया तादृशी ‘विश्वनिता इव’ शूरैर्भ्योऽपि श्रीः राजलक्ष्मोः ‘भृशं’ सुतरां ‘दुःखोपचर्या’ आयाससेवा भवति । कथं नित्यं—इयं ‘तीक्ष्णात्’ गुरुदृष्ट्यात् पौरुषे कपरायणात् भूपात् ‘उद्विजते’ शङ्कते,

प्रजाविप्रवेन आश्रयो मे नशदिदिति । 'परिभवात्' अवमाननात् यः 'वासः' भयं तस्मात् 'सृदी' लघुदण्डे चमासावपरे भये न सन्तिष्ठते' न स्थैर्यमापद्यते । 'सूखंम्' अपखितं भूपं 'वेष्टि' दूरत एव जहति । 'अत्यन्तम्' अतिशयेन ये 'विद्वांसः' पखिताः भूपाः तेषु 'अपि प्रणयितां' प्रीतिं 'न गच्छति' 'न लभते । राजा चेत विद्वान् स हि सर्वानवज्ञाय शब्दांतां गमयेत् इति । 'एकान्त' सदैव ये 'भीरवः' भीताः तान् 'उपहसति' अवमन्यते । 'शूरेभ्यः अपि' वीरेभ्यश्च 'अधिकं विभेति' कदा वा म्रियते समरे इति ।

4. परिभव etc.—परिभव insult see ante. The mild court insult. Insult to the king is an insult to his Sri. Cf.—“सृद-संवत्यवज्ञातस्त्रीच्छाद्दृष्टिजने जनः” । The object is to show the difficulty of the situation—one can be neither तौच्छ nor सृद, what then is he to be ? But there is a way out—the happy mean. Cf.—“कालि कालं च सम्यापन्ते सृदस्त्रीक्ष्णोऽथवा भवेत्” also “तेजः चमा वा नैकान्तं कालज्ञस्य सद्दीपनेः”—*Magha* II 83. “सृदवावहितं तेजो भोक्तुं सर्वान् प्रकल्पते”—*Magha*. II-88. and “ममहृत्तिरुपैति मादव' समये यद्यतनीति तिमताम् । अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः”—*Kirat* II.

5. सन्तिष्ठते—सम् + स्था takes आत्मनिपद by “समवप्रविभ्यः स्थाः” ।

6. अत्यन्त etc.—अत्यन्तं विद्वान्, सुप सुपा etc.

7. एकान्त etc.—एकः अन्तः स्वरूपं यस्मिन्, ; तद् यथा तथा भीरुः always timid, सुप सुपा ।

8. लव धप्रसरा—प्र + सृ + अप भावे वाहुलकात् or चः = प्रसरः advance. लवधः प्रसरो यथा etc. One with ascendancy established.

9. दुःखीपचर्या—चर + यत् भावे चर्या service. उपगता चर्या उपचर्या service rendered. दुःखा उपचर्या अस्याः । The necessity for this round about derivation of उपचर्या arises from the fact that if उप be taken as an उपसर्ग the affix here should be ख्यन् and not यत् । Cf.—“गदमदचरयमशानुपसर्गं । उपसर्गं तु उपचाद्यां इति ख्यति” ।

7. अन्यच्च, कृतककलहं कृत्वा स्वतन्त्रेण किञ्चित् कालान्तरं व्यवकर्त्तव्यम् इत्यायादिशः । स च कथमपि मया पातकमिव अभ्युपगतः । अथवा शश्वत् आयाग्रीपदेशसंस्क्रियमाणमतयः सदैव स्वतन्त्रा वयम् । कुतः—

इह विरचयन् साधुवीं शिष्यः क्रियां न निवार्य प्रते
 त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्गुशः ।
 विनयकृचयस्तस्मात् मन्तः सदैव निरङ्गुशाः ।
 परन्तरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

Here is another matter—Preceptor's command is that affairs have to be managed (by me) independently for a short while after getting up a mock quarrel with him. This like a sin has been accepted by me with great reluctance. Or, we are always independent with our views being constantly corrected and improved by Preceptor's instructions. (Do you ask) How?—In the world, the pupil is not checked doing a good work; the Preceptor is a curb when he quits the right track through delusion. Hence, the good, with a liking for discipline are always curbless. We are indeed supremely averse to (lit. stand with face averted from) an independence other than this

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1. कृतक etc - कृत एव कृतकः artificial, got up तादृशः कलहः ।
 Also Cf. - 'पुत्रकृतकः पदवी सगस्ति' - Sak. Act IV.

2. स्वतन्त्रेण—स्वः आत्मा तन्त्र प्रधानस्य etc. Qual. सद्य understood

3. कालान्तरम्—कालस्य अन्तरम् अवकाश etc. व्याप्तार्थं रथा ।

4. व्यवहर्त्तव्यम्—वि + अव + हृ + तव्य भावे has to managed; business has to be conducted.

5. आर्योपदेश etc. - आर्यस्य उपदेशः । उपदेशेन संस्क्रियमाणः । तादृशी मतिर्वापाम् । संट्, in संस्क्रियमाण is by "संपद्युं प्रेभ्यः करोती भूषणे" ।

6. वधम्—Construe वधम् आर्योपदेशेः न संस्क्रियमाणमतयः सन्तः स्वतन्त्रा भवामः । Do not say आर्योपदेशसंस्क्रियमाणमतयो वयं स्वतन्त्रा भवामः, for then आर्योपदेश etc. becomes an ordinary विशेषण and "अस्मदी इतीय" does not apply owing to the prohibition "सविशेषणानां प्रतिषेधः"

the plural is therefore not available. Cf. “अस्मान् साधु विचिन्त्य संयमघनान्”—Sak. IV.

7. अन्वयः ॥ इह शिष्यः साध्वीं क्रियां विरचयन् न निवारयति, यदा त मोहात् सः साध्वीं त्यजति तदा गुरुः अङ्कुशः (भवति) । तस्मात् विनयकचयः सन्तः सदैव निरङ्कुशाः (भवन्ति) । अतः स्वातन्त्र्येभ्यः वयं परतरं हि पराङ्मुखः । वाखा—‘इह’ अस्मिन् जगति शिष्यः’ छावः ‘साध्वीं क्रियां विरचयन्’ अनिन्द्यं कर्म कुर्वन् ‘न निवारयति’ न निषिध्यते, तत्र स्वतन्त्र एव शिष्यः इत्यर्थः । ‘यदा त यदा पुनः ‘मोहात्’ मूढतया “मागं त्यजति सदाचारमतिक्रामति तदा ‘गुरुः’ तस्य सम्बन्धे ‘अङ्कुशः’ निशानकः भवति तं निवारयति इत्यर्थः ‘तस्मात् ‘हेतोः ‘विनय’ सुशिक्षायां ‘रुचिः’ स्पृहा रेषां ताडयः शिष्यापचपतिनः ‘सन्तः’ साधवः ‘सदा एव निरङ्कुशाः’ अवाधाः सदाचारमतिक्रान्ताः कटाप न निवारयन्ति इत्यर्थः । ‘अतः’ अस्मात् इदमतीत्य इति यावत् [ल्यब्लोपे कर्म (शिष्येण) यानि ‘स्वातन्त्र्याणि’ स्वच्छाचारः तेभ्यः ‘वयं परतरं हि’ नितान्तमेव पराङ्मुखः’ विद्वेषाः । यादृशं स्वातन्त्र्यं सदाचाररताः सन्ति नित्यं हि लभन्ति तादृशमेव प्रार्थयामहे नाधिकं कञ्चित् कालमपि इति भावः । दृष्टिराजस्तु “वयन्तु ‘अतः’ एभ्यः [पञ्चमशतसिल] उक्तविधेभ्यः कञ्चित्कालं स्वातन्त्र्येण व्यवहृतं वाम इत्यादिरेभ्यः स्वातन्त्र्येभ्यः ‘परतरम्’ अत्यन्तं ‘पराङ्मुखः’ सर्वथा ईदृशं स्वातन्त्र्यं नेच्छामः किञ्चित् कार्यान्तरोन्नात् आयादिशेन इदं स्वातन्त्र्यम आत्मन अशस्य स्वतन्त्र्यवत् व्यवहारमः इति भावः । यदा आयान्तरोन्नात् इदं स्वातन्त्र्यं कञ्चित् अभ्यगमम् । अतः परतरं अतः उत्तरे कारि [कालाध्यनोरत्यन्तसंयोगे द्वितीया] स्वातन्त्र्येभ्यो वयं पराङ्मुखः’ । अतः परं कदापि स्वातन्त्र्यं नेच्छामः आयाधीना एव सर्वदा वर्तमानहे इति इति भावः— इत्यं वाच्यम् ।

8. सन्तः सदैव निरङ्कुशाः—The good are always unrestrained. I believe I am among the good. So, with a taste for discipline I am *always* स्वतन्त्र; what then does Preceptor mean by asking me to be स्वतन्त्र for a short while? Is the स्वातन्त्र्य to be of a different character altogether?

9. अतः—ल्यब्लोपे प्रथमे । इदमतीत्य etc. see व्याख्या । Other than the स्वातन्त्र्य that is allowed to those good souls that have a रुचि for विनय । दृष्टि wants—(i) अतः एभ्यः *i. e.*, इदम् + भ्यस् (प्रथमे) + तसिल् स्वार्थे; qual. स्वातन्त्र्येभ्यः—we are greatly averse to such स्वातन्त्र्य । (ii) अतः अस्मात् परतरम्—परशब्दयोगे प्रथमे—subsequent to this. परतरम् taking अत्यन्तसंयोगे २या ।

10. स्वातन्त्र्यभ्यः—स्वतन्त्रस्य भावाः इति स्वतन्त्र + भ्यञ्. स्वातन्त्र्याणि independence. नैभ्यः । “घृ वभपाये—” इति प्रसौ, because पराङ्ग स्व implies motion (See below). Here सौवतन्त्रा was expected, स्व being of the द्वारादि class, just as we get दौवारिक instead of द्वारिक । The defence is स्वतन्त्र should be included in the स्वागतादि list and then like स्वागतिक, स्वाभाविक, स्वार्थिक etc स्वातन्त्र्य may be allowed by the rule “स्वागतादीनाञ्च” । Professor Chakravarti rightly observes that हरदत्त takes स्वागतादि as a closed list. But बर्द्धमान is opposed to this view, he says on स्वागतादि list—“देषा रिजागभो न दृश्यन्ते ते अत्र द्रष्टव्याः,” implying thereby that the list is an open one (आकृतिगण) । बर्द्धमान’s view seems to be preferable.

11. पराङ्मुखाः—परा अञ्चति इति परा + अञ्च + क्तिन् कर्त्तरि पराक् averted. पराक् सुखमेषाम् etc.

8. (प्रकाशम्) आर्थ्यं वैहीनरे, सुगाङ्गमार्गमादेश्य ।

(Aloud) Noble Vaihinari, show me the way to the Suga-ganga Palace.

कञ्चुकी—इत इतो देवः । (नाट्येन परिक्रम्य) अयं सुगाङ्ग-
प्रासादः । शनैरारोहतु देवः ।

Chamberlain—This way, Sire, this way. (Acting going round) This is the Suga-ganga Palace. Let Sire ascend slowly (or cautiously).

राजा—(नाट्येन आरुह्य—दिशः अवलोक्य) अहो शरत्-
समयसम्भृतशोभानां दिशामतिरमणीयता ! कुतः ?—

शनैः श्यानीभृताः सितजलधरच्छेदपुलिनाः

समन्तादाकौर्णाः कलविकृतिभिः सारसकुलैः

चितास्त्रिवाकारैर्निशि विकचनस्रत्रकुमुदै

नेभस्तः स्यन्दन्ते सरित इव दीर्घा दश दिशः ॥ ७ ॥

King—(Acting ascent and observing the quarters) Oh, the beauty of the quarters with grace added by the autumnal season ! Whence (do you ask)—Having gradually become dry, having become crowded all round with flocks of herons with a sweet cackle, having become strewn at night with fine-looking lily-like stars unveiled, the ten quarters, with masses of white clouds like sand-banks, extend from the summit of the sky like so many streams of great length:

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1. वैह्वीनरि—वह्वीनरस्य गोवापत्यं पुमान् इति वह्वीनर + इञ् = विह्वीनर + इञ् = वैह्वीनरिः । The word becomes विह्वीनर by 'वह्वीनरस्य इत्वं वक्तव्यम्' । This is after Katyayana. Patanjali refers to the view of another grammarian कृष्णरवाङ्गव who says 'दैव वह्वीनरः । कस्यर्चि ? विह्वीनर एषः । विह्वीनो नरः कामभोगाभ्याम् विह्वीनरः । विह्वीनरस्य अपत्यं वैह्वीनरिः' । 'वृषोदरादित्वात् नलोपः' इति वैयटः । This is Kanchukin's name (for which see our Sak V. - P. 461).

2. शनैः—Gentle. Perhaps the time was *night*, and it was necessary to step with caution.

3. शरत्समय etc.—शरदेव समयः । तेन सञ्च्यता । तादृशौ शोभा यासाम् etc.

4. अन्वयः ॥ शनैः श्यानीभूताः सितजलधरच्छेदपुलिभाः कलविकृतिभिः सारसकुलैः समन्तात् आकीर्णाः दश दिशः निशि चिदाकारैः त्रिकचनचक्रकुमुदैः चिताः (सत्यः) दीर्घाः सरित इव नभस्तः स्रन्दन्ते । वाख्या—'शनैः' क्रमेण 'श्यानीभूताः' वर्षणमुक्ताः 'सिताः' धवलाः 'जलधरच्छेदाः' मंघलखण्डाः 'पुलिनानि' इव सन्ति यासां ताः [उपमितसमासः । ततः अच मत्वर्थीयः] 'कलविकृतिभिः' अक्षरानुसन्धनिभिः 'सारसकुलैः', क्रीडपङ्क्तभिः 'समन्तात्' सर्वासु दिक्षु 'आकीर्णाः' वार्यताः 'दश दिशः निशि' रात्रौ 'चिदाकारैः' अद्भुतदर्शनैः 'कुमुदैः' इव 'विकचैः' अपावते प्रकटितैः इत्यर्थः प्रफुल्लैश्च 'नचक्रैः' तारकाभिः 'चिताः' आकुलाः सभाकीर्णाः सत्यः 'दीर्घाः' आयताः 'सरित इव' नद्य इव 'नभस्तः' गगनायात् 'स्रन्दन्ते' प्रसरन्ति ।

5. श्यानीभूताः—श्ये + क्त कर्त्तरि श्यान dry. अश्यानाः श्यानाः भूताः इति श्यान + चि + भू + क्त कर्त्तरि become dry. श्ये + क्त = श्या + क्त = श्य + न् by "संयोगादेरातो धातोर्ध्रुवतः" । If however the reference is to solidi

fication or sense of touch, then श्या + क्त = शी + क्त by “द्रवमूर्ति-
स्य र्थवोः श्यः—” । This gives a further change into शी + न in the case
of solidification only. Thus शीन घृतम्—The *ghee* has solidified ;
शीत जलम्—The water is cool. Hence we have three forms—
शीतान, शीन, शीत । (‘श्याः अस्पशे’) ।

6. मित etc.—जलाना धराः जलधराः । तेषां क्खिटाः (खण्डाः) । सिताः
जलधरक्खिटाः । ते पुलिनानि इव मितजलधरक्खिदपुलिनानि । तानि सान्त् आसाम्
इति मितजलधरक्खिदपुलिन + अच् मत्वर्थे । Qual. दिशः ।

7. नि श—It seems चन्द्रगुप्त visited the place at night.

8. विकच etc—वृगताः कचाः एषां विकचानि with the hair re-
moved *i. e.*, with the shroud of cloud (also sun-light) off.
तादृशानि नचर्वाण्य । तानि कुमुदानौव etc. तैः ।

9. नभस्तः—दृष्टुं sees double sense here. “नभस्तः वियत्तः आबण-
मासाच्च” । ‘नभाः आर्वाणिकश्च स’ इत्यमरः” । It is not quite clear what
is gained by this reference to आबण ।

10. सन्दन्ति—सन्दू drops ऊ ; hence इड् विकल्पः । Also see
“द्युञ्जो लुङि” ; “वृञ्जाः स्यसनीः” ; “न वृञ्जाश्चतुर्भाः” । अस्यदत्, अस्यदिष्ट—
अस्यत् । सन्त्यति—सन्द्यते—सन्त्यते ।

9. अपि च—

अपामुद्भृत्तानां निजमुपदिशन्त्या स्थितिपदं

दधत्या शालीनामवनतिमुदारं सति फले ।

मयूराणाम्प्रं विषमिव हरन्त्या मदमहो

क्तः क्तस्त्रस्यायं विनय इव लोकस्य शरदा ॥८॥

O ! it seems moreover, the whole world has been taught
manners (lit. the teaching of manners has been done unto the
whole world) by autumn, pointing out their natural place and
location to waters that had overflowed (also—broken their
bond), imparting stoop to paddies the crop becoming mature,
removing the turbulence of pea-fowls unbearable like poison.

अन्वयः ॥ अहो उद्भूतानाम् अपां निजं स्थितिपदम् उपदिशन्त्या, शालीनां फले उदारं सति अवनतिं दधत्या, मधुराणां विषमिव उग्रं मद हरन्त्या शरदा कृतकस्य लोकस्य अयं विनयः कृत इव । व्याख्या—‘अहो’ अश्चर्यम् । किमित्याह—‘उद्भूतानां’ लङ्घततोरानाम् ‘अपां’ जलानां नदीस्थाना कासारस्थानाश्च जलानां ‘निजं’ स्वाभाविक ‘स्थितिपदञ्च’ वासस्थानम् ‘उपादिशन्त्या’ दर्शयन्त्या शालानां ‘धान्यविशेषाणां ‘फले’ प्रसवे उदारं’ पारयते ‘सति अवनतिं’ नम्रतां दधत्या कुर्वत्या, ‘मधुराणां’ शाखनां ‘विषमिव उग्रम्’ असह्य ‘मदं’ गर्वं ‘हरन्त्या’ अपनयन्त्या ‘शरदा कृतकस्य’ समयस्य ‘लोकस्य’ जगतः ‘अयम्’ एवः साक्षात् दृश्यमानः विनयः’ शब्दा ‘कृत इव’ । शरत्-प्रभावात् औद्भवं विहाय शमे तिष्ठति जगत् ततः प्रकृतिश्च इति भावः ।

CHAROHA

1. उद्भूतानाम्—उद+इत+क्त कर्त्तरि उद्भूताः overflowed. Also उत्क्रान्ताः इतम् उद्भूताः those that have overstepped bounds. During the rains there is an overflow of waters and surrounding lands are flooded. This is turbulence and has to be checked by autumn.

2. उप दिशन्त्या—उप + दिश + श्च advising, pointing out.

3. स्थितिपदम्—स्थितिः पदम् the site of location *i. e.*, the natural bed. Autumn brings the waters back and thus teaches them manners. Also here cp. —“भवन्ति नम्रास्तवः फलागमैः” &c in Sak.

4. उदारं सति—Paddy points upwards even when in crop. This is insolence. Autumn matures the crop and then the paddy bends down under the weight— it is thus taught manners.

5. मधुराणां मदम्—During the rains pea-fowls dance about in great hilarity. This too is insolence. Autumn cools them down and teaches them manners.

6. Remark—टुप्पु observes—“अनेन पद्येन उद्भूतस्य मलयकीर्तोः भाषानगहः, राक्षसस्य विषवदत्युय विक्रमशीतुविषयकमदापहरण साम्राज्यफलशालिनी महीवनेः चन्द्रगुप्तस्य विनयसम्पन्नसमासोक्ता सुचिन्ता” —a far-fetched suggestion undoubtedly.

10. इमामपि—

भक्तं स्तथा कलुषितां बहुवल्लभस्य
 मार्गं कथञ्चिदवतार्यं तनूभवन्तीम् ।
 सर्वात्मना रतिकथाचतुरेव दूतो
 गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥ ८ ॥

Having somehow brought down this highly turbid, but now thinning Ganga to the way to her many-wived husband, Autumn, like a female messenger clever at talking of love, leads her, clear (or—disabused) all over, to the lord of streams.

अन्वयः ॥ नदीपत्ने—तथा कलुषितां तनूभवन्तीं सर्वात्मना प्रसन्नाम् इमां गङ्गा-
 मपि रतिकथाचतुरा दूतो इव शरत् बहुवल्लभस्य भक्तुः मार्गं कथञ्चित् अवतार्यं सिन्धुपतिं
 नयति । व्याख्या—‘तथा’ तेन प्रकारेण ‘कलुषितां’ प्रावृष कर्दमसम्पर्कात् आविर्त्ता
 सन्प्रति शरदि ‘तनूभवन्तीं’ क्लृप्ताभवन्तीं’ ततश्च ‘सर्वात्मना’ उत्तानेषु च गभीरेषु च
 सर्वत्र ‘प्रसन्नां’ विमलाम् ‘इमां’ दृशमानां ‘गङ्गामपि रतेः’ भर्तुरि भावप्रकर्षस्य या
 ‘कथा’ तत्र ‘चतुरा’ दृचा दूतो इव शरत् बहुवः’ पत्राः ‘वल्लभाः’ प्रिया यस्य तथाविधस्य
 अतएव अनुपसंयोगस्य ‘भक्तुः मार्गं’ तत्प्रापणपथे आत्मस्थितिपदे इत्यर्थः ‘कथञ्चित्’
 बहुवल्लभत्वादेव क्लृप्तेण ‘अवतार्यं’ नीत्वा ‘सिन्धुपतिं’ सागरं नयति’ प्रापयति ।
 प्रावृषि सर्वतः प्रधावता गङ्गा अधुना शरदि निजप्रवाहाणाम् उचितेन मार्गेण वहति
 इति भावः । नायिकापत्ने—बहुवल्लभस्य भक्तुः तथा कलुषितां तनूभवन्तीं गङ्गामपि
 कथञ्चित् मार्गं अवतार्यं रतिकथाचतुरा दूतो इव शरत् सर्वात्मना प्रसन्नानिमां
 सिन्धुपतिं नयति । व्याख्या—‘बहुवल्लभस्य भक्तुः’ सम्बन्धे बहुवल्लभत्वादेव ‘तथा
 कलुषितां’ मनोमालिन्धवतीम् अतएव ‘तनूभवन्तीम्’ अल्पीभवन्तीम् अनुपसंपर्णात्
 दृष्टेः प्रविषधीभवन्तीम् इत्यर्थः ‘गङ्गामपि’ नायिकां ‘कथञ्चित् मार्गं’ ‘अवतार्यं’
 क्लृप्ताभिगमनात् रक्षित्वा ‘रतिकथाचतुरा दूतो इव शरत् सर्वात्मना’ साकल्येन ‘प्रसन्नाम्’
 अकलुषाम् ‘इमां सिन्धुनासकं पतिं नयति’ ।

CHAROHA

1. भक्तुः—Construe भक्तुः नागो also भक्तुः सन्ध्यां कलुषिताम् ।
2. नागो—नागो is the old bed. There was उन्मार्गगमन through the rains ; also नागो, means सन्ध्यां कुलनागो, see व्याख्या ।
3. कदचित्—The rush of waters towards surrounding lands was very great and was not easily stopped by शरत् । In other words—The rush did not cease immediately at the advent of शरत् but after the season had advanced.
4. अगतार्थ—अव + तृ + णिच् + ल्यप् having brought down. The waters had gone up the adjoining lands.
5. तनूभवन्तीम्—अतनुः तनुः भवन्ती इति तनु + च् + सू + शब्द स्त्रियाम् etc. 'चौ च' इति दीर्घः । तनूभवन precedes the प्रसन्नता, of the waters. Hence, with क्त in प्रसन्नाम्, it is better to have तनूभूताम् instead of तनू भवन्तीम् ।

6. रति etc.—रति is love. She is estranged from her lord, but the messenger artfully leads the conversation so as to create in Ganga a fresh interest in her lord and thus restores her love for him.

7. सिन्धु पतिम्—सिन्धु river (fem). सिन्धुनां पतिः i. e., the sea. Also सिन्धु sea (masc.) सिन्धु नामां पतिः etc. "देशे नदविषेऽध्वौ सिन्धुनां सरिति स्त्रियाम्" इत्यमरः ।

8. Remark—Here again दृष्टं observes—"चतुरदूतीव अति-नाभीरा चाथक्वनीतिः सागरवत् अतिगभीराशय चन्द्रगुप्तं सर्वात्मना सर्वप्रकारेण आपयति" on which the same remark applies as in Sl. 8. above.

11 (समन्तात् नाट्येन अवलोक्य) अये, कथम् अप्रवृत्त-
कौमुदीमहोत्सवं कुसुमपुरम् ? आर्य्ये वैहीनरे, अथ अस्मद्-
वचनात् आचोषितः कुसुमपुरे कौमुदीमहोत्सवः ?

(Acting observation all round) Ha ! how is it that Kusuma-
pura goes with the Kaumudi festival uncommenced ? Noble

Vaihinari, was the celebration of the Kaumudi festival at Kusumapur proclaimed in my name ?

कञ्चुकी—अथ किम् ?

Chamberlain—What else (yes) ?

राजा—तत् किं न गृहीतमस्मद्वचनं पौरैः ?

King—Is it then that my command was not respected (heeded to) by the citizens ?

कञ्चुकी—(कर्णौ पिधाय) शान्तं पापम् ! शान्तं पापम् !
पृथिव्याम् अस्खलितपूर्वं देवस्य शासनं कथं पौरिषु स्खलित्यति ?

Chamberlain—(Blocking his ears) Begone sin ! Begone sin ! Never yet ineffective in the whole world, how could Sire's command be ineffective among the citizens ?

राजा—तत् कथम् अप्रहृतकौमुदीमहोत्सवम् अट्टराफि
कुसुमपुरम् ?

धूर्तै रन्वीयमानाः स्फुटचतुरकथाकोविदैर्विश्वनाथ्यो

नालकुवन्ति रथ्याः पृथूजघनभराक्रान्तिमन्दैः प्रयातैः ।

अन्योऽन्यं स्रद्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः
साकं स्त्रोभिर्भजन्ते विधिमभिलषितं पावणं पौरमुख्याः ॥ १० ॥

King—Then how is it that even now Kusumapura has not commenced the Kaumudi festival ? Public women, followed by pimps versed in free clever conversation, do not adorn the streets with steps slow through the imposition of the weight of their vast hips. Nor again do the leading citizens, relieved of apprehension from the king, vie with each other in the richness of their house and adopt along with their women the desired measures enjoined at conjunction.

CHARCHA

1. अप्रवृत्त etc.—A बहुव्रीहः । Also Cf.—“प्रवृत्तकौमुदीमहोत्सव
रमणीयतरम्” Para 2, ante.

2. वैहीनरं—See also Para 8 ante. and our Sak. V.

3. शान्तं पापम्—See Act I ante.

4. अस्खलितपूर्वम्—खल + क्त कर्त्तरि स्खलित miscarried. पूर्व स्खलितम्
सु-सुपा । “भूतपूर्वे चरट” इति ज्ञापकात् पूर्वशब्दस्य परानपातः । न स्खलितपूर्वम् ।

5. अन्वयः ॥ वेशनाय्यः स्फुटचतुरकथाकोविदेः धूर्तैः अन्वीयमानाः (सत्यः)
पृथुजघनभराक्रान्तमन्दैः प्रयातैः रथ्याः न अल कुर्वन्ति । स्वामिनो मुक्तशङ्काः पौर-
मुख्याश्च गृहविवभवेः अन्वीन्यं स्पृह्यमानाः (सन्तः) स्त्रीभिः साकम् अभिलषित पावर्णं
विधिं न भजन्ते । व्याख्या—‘वेशनाय्यः’ वारवानिताः ‘स्फुटाः’ स्पष्टाः अगूढा इत्यर्थः
‘चतुराः’ कुशलाः याः ‘कथाः’ वाचः तासु ‘काविदेः’ विचक्षणेः धूर्तैः’ विटेः’ अन्वीय-
मानाः’ अनुगम्यमानाः सत्यः ‘पृथोः’ स्थूलस्य ‘जघनस्य’ यो ‘भरः’ गुरुता तस्य,
‘आक्रान्ता’ आरोपणेन ‘मन्दैः’ घोरैः ‘प्रयातैः पादचारैः करणैः’ रथ्या’ राजमार्गान् न
अलङ्कुर्वन्ति न मण्डयन्ति । ‘स्वामिनः’ भूपात् ‘मुक्तशङ्काः’ निभयाः अर्थरक्षी नन्दे गते
विज्ञापहरणशङ्का नास्त इति निःशङ्काः ‘पौरमुख्याश्च’ नागरिकवर्ग्या अपि ‘गृहस्य’
स्वभवनस्य ‘विवभवेः’ सप्यङ्गिः ‘अन्वीन्यं’ परस्पर ‘स्पृह्यमानाः’ आह्वयमाना इव
परस्परैर्ष्यया भवनवैभवं प्रदर्शयन्तः सन्त इत्यर्थः स्त्रीभिः साव’ निजवधूभिः सह
‘अभिलषितं’ काञ्चित् ‘पावर्णं विधिं’ पूर्णं साचारं कौमुदीकृत्यमित्यर्थः ‘न भजन्ते’
न प्रतिपद्यन्ति नानुतिष्ठन्ति इत्यर्थः ! तत् नूनं लङ्घित मच्छानमन् अप्रवृत्त एक
कौमुदीमहोत्सवः इत्याक्षेपः राज्ञः कश्च, किनमुद्दिश्य ।

6. धूर्तैः—धूर्तं pimp विट । “धूर्तस्तु खण्डलवने धूसूरं ना विटे विषु”
इति मेदिनी ।

7. स्फुट etc.—कौत इति कुशब्द + विच् कर्त्तरि कौः the Vedas (the
प्रतिपदिक is कौ) । वेत्ति इति विद + क्त कर्त्तरि विदः knower. कौः वेदस्य विदः
कोविदः a Vedic scholar ब्रुधः । “सन् सुधीः कोविदी नृधः” इति विश्वः ।
Hence an expert, an adept. Now see व्याख्या ॥ अनु + इ + शानच्
कर्त्तव्य = अन्वीयमानाः followed.

8. वेशनाय्यः—वेश brothel. “वेशी वेश्यागृहेऽपि च” । तस्य नाय्यः ।

9. पृथु etc.—आ + क्रम + क्तन् भावे आक्रान्त application, imposi-
tion. This seems superfluous (अधिकपद) । Now see व्याख्या ।

10. अन्वीन्यम्—अन्वयम् अन्वयम् स्पृह्यं भावः implies reciprocity व्यतिहार

hence the duplication. "कर्मव्यतिहारि सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम्" । The double form is usually treated as a Samasa, but अन्य and पर are exceptions by "अन्यपरयोर्न समासवत्" । Thus the विभक्ति is retained. Next by the Vartika "असमासवद्भावे पूर्वपदस्यस्य सुपः सुवक्तव्य" we get अन्यः अन्यं स्पृष्टमानाः = अन्योन्यं स्पृष्टमानाः ।

11. स्वामिनः—स्वँ धनस्य अस्तीति स्व + आमिन मत्वर्थे स्वामिन् master. In this book it generally means King. Cf.—"अमान्य स्वाम्यर्थ एव साधयितव्यः" Act II, Para 36 ; "स्वाम्यर्थसुदृढन्.....स्वामिभक्तानाम्....." Act II, Para 39 etc. तस्मात् । "भौतार्थानाम्—" इति प्रथी । The point is, बन्धु's rapacity was well-known ; the rich were often subjected to extortion during his rule and people took good care to hide their wealth from royal view. Chandragupta was of a different type altogether ; hence there was no risk in a display of wealth before his eyes. दुर्गुण takes "स्वामिनः as 1st case plural, qual. पौरसुखाः । स्वामिनो गृहस्वामिनो वसनभूषणादिसम्बद्धं स्पृष्टं या अन्योन्यम् आधिक्येन दण्डयन्तः पौरसुखाः" etc. स्वामिनः पौरसुखाः = rich leaders of citizens.

12. पार्वणम्—पर्वन् a joint ; hence conjunction *i. e.*, अमावस्या and पौर्णमासी । Here the latter. तत्र भव इति पर्वन् + अणुपार्वणः that which appears at that time of full-moon. The अणु here is irregular, because "तत्र भवः", "तत्र जातः", "तस्य इदम्", "तेन प्रोक्तम्" etc. are technically called शेषिक senses (शेषे) । But in the case of a कालवाचक word the शेषिक affix usually allowed is ठञ् by "कालात् ठञ्" । It is true पर्वन् is not primarily a काल, but in there is reference to काल even in the remotest degree, the affix is none other than ठञ् । "यथा कथञ्चित् गुणवत्त्वापि काले वर्त्तमानात् प्रत्यय इत्यते"—*Vrittikara*. Hence पार्वण has to be condemned (अप-शब्द) । शिष्टप्रयोगात् सोढव्य । The correct form being पार्वण with ठञ् ; "कथं तर्हि 'शार्वरस्य तमसो निषिद्धय' इति कालिदासः, अनुादलौषसरागा" इति भारविः, सभानकालौन, प्राकालीनम् इत्यादि च ? अपभ्रंशा एवैते इति प्रामाणिकाः । —*Bhattoji*. Note that पार्विकम् preserves the metre also.

12. कञ्चुकी—एवमेवैतत् ।

Chamberlain—It is indeed so.

राजा—किमेतत् ?

King—What is it ?

कञ्चुकी—देव इदम् ।

Chamberlain—Sire, it is this.

राजा—स्फुटं कथय ।

King—Speak out plainly.

कञ्चुकी—प्रतिषिद्धः कौमुदीमहोत्सवः ।

Chamberlain—The Kaumudi festival has been prohibited.

राजा—(सक्रोधम्) आः केन ?

King—(With warmth) Ha ! by whom ?

कञ्चुकी—देव नातः परं विज्ञापयितुं शक्यम् ।

Chamberlain—Sire, beyond this cannot be reported.

राजा—न खलु आर्यचाणक्येन अपहृतः प्रेक्षकाणाम्
अतिशयरमणीयश्चक्षुषो विषयः ।

King—Really, by Noble Chanakya has not been removed
this excessively delightful object of sight of on-lookers.

कञ्चुकी—देव कोऽन्यो जीवितुकामो देवस्य शासनम्
अतिवर्त्तेत ।

Chamberlain—Sire, who else with a desire to live would
over-rule Sire's command ?

राजा - शोणोत्तरं उपवेष्टुं मिच्छामि ।

King—Sonottara, I wish to sit down.

प्रतोहारो—देव एतं सिंहासनम् [देव इदं सिंहासनम्] ।

Warder—Sire, here is your throne.

राजा—(नाट्येनउपविश्य) आर्यं वैहीनरे आर्यचाणक्यं
द्रष्टुमिच्छामि ।

King—(Acting sitting down) Noble Vaihinari. I wish to see Noble Chanakya.

कञ्चुको—यदाज्ञापयति देवः (इति निष्क्रान्तः) ।

Chamberlain—As Sire commands (exit).

CHARCHA

1. विज्ञापयितुम्—वि + ज्ञा + शिच् + तमुन् । Usually this is the antithesis of आज्ञापयितुम् । The former being used when a junior reports to senior and the latter refers to the command of a senior to a junior.

2. जीवित्कामः—जीवित् कामः अस्य । The म of जीवितुम् disappears in this Samasa by the dictum "तुङ्गामसनसोरपि" ।

3. अतिवर्त्तत—अतीत्य वर्त्तत इति अति + वृत् + लिङ् इति । शक लिङ् ।
Or सम्भावनायां लिङ् ।

4. शोषोत्तरे etc—Here the king pretends that he is so much affected by this unpleasant news that he can no longer keep standing.

13. (ततः प्रविशति आसनस्थः स्वभवनगतः कोपानु-
विद्धां चिन्तां नाटयञ्चाणक्यः) चाणक्यः—कथं सद्भवति मया सह
दुरात्मा राक्षसः—

कृतागाः कौटिल्यो भुजग इव नियर्णय नगराद्-

यथा नन्दान् हत्वा नृपतिमकरोन्मौर्यवृषलम् ।

तथाहं मौर्येन्दोः श्रियमपहरामीति कृतधीः

प्रकर्षं महद्भरेतिशयितुमेष व्यवसितः ॥ ११ ॥

(Then enter on a seat, in his own house, Chanakya acting meditation mixed with anger) Chanakya—How so ! The vile

hearted Rakshasa vies with me ! This fellow has ventured to surpass the grandeur of my wit (lit. supremacy) having made up his mind thus—"I will wrest the fortune of the moon-like Maurya just as Kautilya who, on being insulted, went out of the capital city like a molested serpent and made Maurya a king having killed the Nandas"

अन्वयः ॥ यथा कौटिल्यः क्रमागाः (सन्) भुजग इव नगरात् निर्व्याय नन्दान् हत्वा मौर्यद्वेषलं नृपतिम् अकरोत् तथा अहं मौर्येन्दोः श्रियम् अपहरामि" इति कृतधीः एष महद्बुद्धिः प्रकर्षम् अतिशयितुं व्यवसितः । व्याख्या—'यथा कौटिल्यः' चाणक्यः 'कृतम' आचरितम् 'आगः' अपराधी यस्मिन् तादृशः सन् 'भुजग इव' सर्पवत् 'नगरात्' कुसुमपुरात् निर्व्याय' बहिर्गत्वा 'नन्दान् हत्वा मौर्यं' सुरागमंजातं 'द्वेषल' शूद्रं चन्द्रगुप्तं 'नृपतिम् अकरोत्' राजानं व्यधात् राज्ये अभिषक्तवान् तथा 'अहम् इन्दुतल्यस्य चन्द्रकल्पस्य 'मौर्यस्य' चन्द्रगुप्तस्य 'श्रियं' लक्ष्मीम् 'अपहरामि' अपनयामि 'इति' अनेन प्रकारेण 'कृता' कल्पिता 'धोः' मतिः येन तादृशः विहितसङ्कल्पः 'एषः' राक्षसः 'महद्बुद्धिः' मदीयायाः मनेः 'प्रकर्ष' सम्पदम् 'अतिशयितुम्' अतिवर्धितुं बुद्ध्या महद्बुद्धिं व्यतोक्त्य स्यातुम् इत्यर्थः । 'व्यवसितः' प्रकान्तः यतते इत्यर्थः । स हि मन्यते महद्बुद्धिरपि आत्मनो बुद्धिः प्रकृष्टा, अहो भ्रमः इति भावः ।

CHARCHA

1. कोपानुबिद्धाम्—अनु + व्यध + क्त कर्मणि अनुबिद्धः tinged. कोपेन अनुबिद्धा tinged with anger, रोषरञ्जिता etc.

2. दुरात्मा—See ante. Or say आत्मनः इति बुद्धिः । दुष्टः आत्मा अस्य fool दुर्बुद्धिः । "आत्मा यत्रो घृतिर्बुद्धिः स्वभावो ब्रह्म वर्षा च" इत्यमरः ।

3. भुजग इव—भुजेन कुटिलगत्या गच्छतीति भुज + गम + उ कर्त्तरि । भुजङ्ग and भुजङ्गम् are got with खल् । Kautilya resolved vengeance like a molested Serpent.

4. अपहरामि—I shall wrest. This implies death of चन्द्रगुप्त and installation of another king, Malayaketu, in his place. For the sake of the दृष्टान्त these two facts should have been expressly stated. दुष्टि thinks that चाणक्य suppresses them on

purpose with a view to say that Rakshasa lacks constructive skill and is only trying to destroy. "ममैव नास्य बुद्धवत् परन्तु मत्सर-मात्रेण 'अशक्तोऽहं गृह्यारम्भे शक्तोऽहं गृह्यभङ्गने' इति न्यायेन नीर्यापकारमावाय प्रयतमानः"—*Dhundhs.*

5. प्रकषम्—प्र + कृष + घञ् भावे प्रकषः excellence, majesty.
6. आतशयितुम्—अति + शी + तुमुन् to excell. उपसर्गवशात् सकर्मकत्वम् ।
7. व्यवसितः—वि + अव + सो + क्त कर्त्तरि is bent upon. Nom. एषः which refers to राक्षस ।

14. (आकाशे लक्ष्मं वद्ध्वा) राक्षस राक्षस, विरभ्यताम् अस्मात् दुर्व्रमनात्—

उत्सिक्तः कुसचिवदृष्टराजतन्त्रो
नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।
चाणक्यस्तु मपि च नैव केवलं ते
साधर्म्यं मदनुकृतेः प्रधानवैरम् ॥ १२ ॥

(*Fixing his gaze in the air*) Rakshasa, O Rakshasa stop from this mad pursuit. This one is Chandragupta, not that haughty Nanda with affairs of state supervised by bad ministers. You too are certainly not Chanakya. In the matter of your imitation of me the common attribute is merely the enmity with the principal (king).

अन्वयः ॥ एषः चन्द्रगुप्तः, उत्सिक्तः कुसचिवदृष्टराज्यतन्त्रः असौ नन्दः न भवति । त्वमपि च नैव चाणक्यः । केवलं प्रधानवैरं ते मदनुकृतेः साधर्म्यम् । व्याख्या—'एषः, अयं मया कृतो राजा नाम्ना 'चन्द्रगुप्तो भवति, 'उत्सिक्तः' गर्वितः 'कृतसितैः' अनभिज्ञैरित्यर्थः 'सचिवैः' अमात्यैः 'दृष्ट' निरूपितं 'राज्यस्य तन्त्रम्' इति-कर्त्तव्यता यस्य तादृशः 'असौ नन्दः' अयं नन्दो न भवति । नन्दात् विलक्षणः अयं चन्द्र-गुप्तोदरुच्छेदस्तु या इत्यर्थः । विना च विलक्षणं 'त्वमपि च नैव चाणक्यः' असि । वस्तु-तस्तु 'केवलम् एकं' 'प्रधानेन' मुख्येन राज्ञा सह इत्यर्थः यत् वैरं' शब्दुता तदेव 'ते'सुक्

या 'मदीया अनुकृतिः' अनुकरणं तस्याः 'साधय्य' तुल्यता । समीव तवापि राज्ञा विरोधः, एतन्मात्रम् आवधोः समता । पक्षान्तरं नन्दात् व्यायान् चन्द्रगुप्तः त्वच्च चाणक्याङ्गीन इति प्रसङ्ग एव नास्ति सादृश्यस्य, तद्विरम्यताम् अस्माद् व्यसनान् ।

CHARCHA

1. दुर्व्यसनात्—व्यस्यते विप्यते अनेन इति वि + अस + ल्युट् करणे an engrossing pursuit. दुष्टं व्यसनम् etc. तस्मात् । "जुगुप्साविराम—^१ इत्यपादाने ध्रुवी ।

2. कुसञ्चि etc.—See व्याख्या । Telang reads राज्यभारः for राज्यतन्त्रः, but दृष्ट does not seem to be suitable with respect to भार which is usually spoken of as ऊढ दृष्ट etc. तन्त्र इति कर्तव्यता decision, adoption of measures etc. राज्यस्य तन्त्रम् = the steps to be taken at emergencies of state. "इतिकर्तव्यता तन्त्रसुपायश्च विसाधकः" इति त्रिकाण्डशेषः । Cf.—"अस्मासु आरोपितराज्यतन्त्रभारः"—Act I, ante also "प्रजाः प्रजाः स्त्रा इव तन्त्रयित्वा"—Sak. Act V. Sisu II. 88.

3. साधय्यम्—समानो धर्मः सधमः with समान changed to स । स एव इति सधम + व्यञ् स्त्रार्थे । Or समनो धर्मः अस्य इति सधमं + अग्निच्सधर्मा । सधसंभः भावः इति सधमन् + व्यञ् साधय्यं न resemblance. cp. धमादग्निच्क्वेषत्वात्

4. मदनुकृतिः—सम अनुकृतिः अनुकरणम् etc. शेषे षष्ठी । दुर्बुद्ध notices the reading मदनुकृतौ विषये, अधि ७मी ।

5. प्रधानवैरम्—प्रधान principal सुखा, *i. e.*, राजा । तेन वैरम् । The two cases have no similarity except in one point, namely, the attack is on the king. The kings however are dissimilar ; the aggressors—myself and yourself—are dissimilar too. Similarity in results cannot be expected under these conditions, so desist before you are disgraced.

15. (विचिन्त्या) अथवा नातिभात्रम् अत्र वस्तुनि मया मनः खेदयितव्यम् । कुतः—

मद्भृत्यैः किल सोऽपि पर्वतसुतो व्याप्तः प्रविष्टान्तरैर-
उद्युक्ताः स्वनियोगमाधनविधौ सिद्धार्थकादराः स्मयाः ।

कृत्वा सम्प्रति कैतवेन कलहं मौर्ध्नेन्दुना राक्षसं

भेतस्यामि स्वमतेन भेटकुशलस्तु ष प्रतीपं द्विषः ॥ १३ ॥

(Reflecting) Or, my mind need not be troubled too much by me in this matter. (Do you ask) Why?—Indeed, he too, the son of Parvata, is surrounded by my officers that have gained his heart; spies too such as Siddharthaka and others are engaged in the matter of carrying out their mission. Clever at alienation as I am, I will now having falsely picked up a row with the moon-like Maurya sever the antagonistic Rakshasa from our enemy at my will.

अन्वयः ॥ स पर्वतसुतः अपि प्रविष्टान्तरैः मदभृत्यैः व्याप्तः किल । सिद्धार्थ-
कायाः संप्रशाः स्वनियोगमाधनविधौ उदयुक्ताः । भेटकुशलस्तु (अहम्) सम्प्रति
कैतवेन मौर्ध्नेन्दुना कलहं कृत्वा प्रतीपं राक्षसम् एष स्वमतेन द्विषः भेतस्यामि ।
व्याख्या—स पर्वतसुतोऽपि पर्वतकपुत्री मलयकेतस्य 'प्रविष्ट' कृतपदम् 'अन्तर' हृदयं ईः
ताडयैः वशीकृतं शत्रुं चित्तैः इत्यर्थः 'मदभृत्यैः' मत्सेवकैः भागुरायणादिभिः 'व्याप्तः
किञ्च परिवारित एव । 'सिद्धार्थकायाः' सिद्धार्थकप्रमुखाः 'संप्रशाः' चरा
'स्वनियोगस्य' निजकर्मणः, राक्षसवचनरूपस्य 'साधनविधौ' यथोपदेशानुष्ठाने उद-
युक्ताः' व्युष्टताश्च । भागुरायणादयो मलयकेतो सिद्धार्थकादयः राक्षसे व्यापारिता
'सिद्धार्थ' निपुणं यतमानास्तिष्ठन्ति । 'भेदे' गृह्णन्ति 'कुशलस्तु' पटुः अहं पुनः
'सम्प्रति' अथा 'कैतवेन' कृत्वा 'इन्दुतल्केन मौर्ध्नेण' सह 'कलहं कृत्वा विवादं प्रस्तुत्य
'प्रतीपं' प्रतिक्लृप्तं 'राक्षसं एषः' अचिरात् 'स्वमतेन' आत्मच्छन्देन यथेच्छमित्यर्थः 'द्विषः'
शत्रुतः मलयकेतोः 'भेतस्यामि' अपसारयिष्यामि, अपरक्तं करिष्यामि ।

CHARCHA

1. उदयुक्ताः—युज समाधौ दिवादिदिकर्मकः । उद् + युज् + क्त कर्त्तरि
वक्ष्यमाने । See next.

2. भेतस्यामि स्वमतेन—स्व मत्सु own will. तेन । इया करणे द्वितीया ।
स्वमतेन भेतस्यामि = यथावच्चि भेतस्यामि, i. e., this भेटकम् is easy to me.

The reason precedes—Malayaketu is being worked upon by my men ; Siddharthaka, etc., are busy with Rakshasa. Both of them are thus within my clutches Hence स्वमतेन भेतस्यामि with Rakshasa duped by the sham quarrel. See next.

3. भेदकुशलस्तुषः - एषः goes with भेतस्यामि implying अविलम्ब in the भेदक्रिया । Cf.—'एष त्वामभिनवकण्ठशोणितार्थी"—Sak. Act VI. *Dhundhi* reads भेदकुशलास्तुषः and explains—'एषः राक्षसः 'स्वमतेन' स्वसम्भवा भेदकुशलः अन्तु' चन्द्रगुप्तात् चाणक्य भेतस्यामि इति स्वस्मिन् कुशलान्वयः अस्तु । न त अथ ममेव सामयोपौष्कल्यं बुद्धवनञ्च अस्ति इति भावः" ।

4. प्रतीपम्—प्रतिगताः आपः अस्मिन् इति प्रति + अप् + अ (समासान्त) = प्रति + ईप = प्रतीपः । This is by "द्वान्तरूपसर्गोभ्यः अप ईत्" which changes अप into ईप । The समासान्त is by "ऋक्प्—" । प्रतीपः lit. means the place where the current turns. Hence *opposed*. तम् । Qual. राक्षसम् । The intervention of स्वमतेन भेदकुशलस्तुषः renders the construction obscure (द्र. रात्वय) ।

16. (प्रविश्य) कञ्चूकी—कष्टं खलु सेवा—

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो बल्लभाद्

अन्येभ्यश्च वसन्ति येऽस्य भवने लब्धप्रसादा विटाः ।

दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः

सेवां लाघवकारिणीं कृतधियः स्थाने खल्वृत्तिं विदुः ॥१४॥

Chamberlain (Entering) Service is misery indeed—The king has to be dreaded, next the ministers, then the king's favourite, and also others—pimps who live in his house with favour gained. Rightly do the right-thinking deem as the dog's routine, the service of people toiling for bread with looks upturned and mis-representations through helplessness—service that imparts meanness.

अन्वयः ॥ नृपतेः भेतव्यम् ; ततः सचिवतः ; ततो राज्ञो बल्लभात्, अन्येभ्यश्च

पलपनैः पिच्छार्थम् आयस्यतः खाद्यकारिणीं सेवां श्रद्धतिं विदुः । व्याख्या—
 कष्टं खलु सेवा इति यदुक्तं तदेव प्रपञ्चयति । वृपतेः राज्ञः 'भेतव्य' शङ्कि-
 तव्यं कदा वा कृष्येदिति । तदनन्तरं 'सच्चिवतः' असात्यात् भेतव्यं सोऽपि
 राजिव नियुक्तेऽधिकारी इति । 'ततः' तदनन्तरं 'राज्ञो बल्लभात्' प्रीतिपात्रात् भेतव्यं
 स हि कष्टः राजानं विज्ञापयेत् इति । 'अन्येभ्यश्च' एतद्व्यतिरिक्तेभ्योऽपि भेतव्यम् ।
 के ते इत्याह—'ये लब्धः प्रसादः' अनुग्रहः ये तादृशाः 'विटाः' धूर्ताः 'अस्य'
 राज्ञः 'भवन्ते' गृहे 'वसन्ति' तेभ्योऽपि भेतव्यम् । तेऽपि राज्ञे निवेद्य अप्रियं
 कर्तुं शक्ता इति स्थाने' सुष्टु युक्तमेव यत् 'कृताधियः' विनोतमतयः' पण्डिता इत्यर्थः,
 जना दैन्यात् दरिद्रतया हेतुना उन्मुखं मुखमुन्नमय याति 'दर्शनानि' वीक्षितानि
 यानि च 'अपलपनानि' मिथ्याभाषणानि तैः करणैः—पिच्छार्थं भोज्यार्थम् 'आयस्यतः'
 क्लिश्यमानस्य सेवकस्य 'खाद्यकारिणीं' कृपणताजननीं 'सेवां' प्रभुपरिचर्यां 'श्रद्धतिं'
 कुक्कुरलीलां 'विदुः' मन्यन्ते ।

CHARCHA

1. कष्टम्—सामान्ये नपुंसकम् । Misery. It is the general name of which सेवा is a class. Hence the difference of gender is of no consequence.

2. उन्मुखं etc.—उद्धतं मुखं यच्चिन् तदुन्मुखम् । उन्मुखं यथा तथा दर्शनम् उन्मुखदर्शनम् looking with face upturned. The look is directed at the face of the master. This is what the dog does, the object is to divine the masters' intentions by a study of his face and act accordingly to please him. The same is the lot of the needy server. अप + लप + ल्युट् भावे अपलपन false statement. The dog's अपलपन is his low whining. *Dhundhi* says "अविषये अपलपनं ताडनभयेन गावसङ्कोचनम्" ।

3. कृताधियः—कृत trained. कृता धीः एषाम् of trained intellect, i. e., those who can rightly judge matters.

4. स्थाने—अव्यय meaning युक्तम् । Expresses the despondency of the Chamberlain. What a hard lot ! I have to please the

master and also the minister, but just now the two are working at cross purposes. To please one I have to offend the other. O woe !

17. (परिक्रम्य अवलोक्य च) इदमार्थ्येचाणक्यगृहम् ।
यावत् प्रविशामि । (प्रविश्य अवलोक्य च) अहो राजाधिराज-
मन्त्रिणो विभूतः । तथाहि—

उपलशकलमेतद्भेदकं गोमयानां
वट् भरूपहतानां वर्हिषां कूटमेतत् ।
शरणमपि समिद्धिः शुष्यमाणाभिराभिर-
विनमितपटलान्तं दृश्यते जीर्णकुडाम् ॥ १५ ॥

(*Going round and observing*) This is Noble Chanakya's house. Let me enter. (*Entering and observing*) O the affluence of the minister of the king of kings ! Thus—Here is seen a piece of stone to pound cow-dung with ; there appears a heap of Kusa grass collected by young disciples ; the shed too is being seen with dilapidated walls and the corners of the roof borne down with yonder sacrificial fagots that are drying.

अन्वयः ॥ गोमयानां भेदकम् एतत् उपलशकलं (दृश्यते) ; वटुभिः उपहतानां वर्हिषाम् एतत् कूटं (दृश्यते), शुष्यमाणाभिः आभिः समिद्धिः विनमितपटलान्तं जीर्णकुडाम् शरणमपि दृश्यते । व्याख्या—शुष्काणां 'गोमयानां' गोपुरीषापिण्डानां 'भेदकं' पेषकम् 'एतत्' इदम् 'उपलशकलं' प्रस्तरखण्डं दृश्यते । 'वटुभिः' शिष्यभूतैः ब्राह्मण-कुमारैः 'उपहतानाम्' आहत्य रक्षितानां 'वर्हिषां' कुशानाम् एतत् 'कूटम्' एष राशिः दृश्यते । 'शुष्यमाणाभिः' आतपे शीघ्रं गच्छन्ताभिः 'आभिः' पुरीवात्तं नौभिः 'समिद्धिः' यज्ञकाष्ठैः 'विनमितः' अवपीडितः 'पटलान्तः' चालप्रान्तः यस्य तादृशं 'जीर्णं' काल-ध्वस्तं 'कुडाम्' भित्तिः यस्य तादृशं 'शरणमपि' गृहञ्च दृश्यते लज्जते । अहो विभूतिः इति सोत्प्रासोक्तिः । "अनेनास्य अप्रतिग्रहत्वकर्मठत्वादयः श्रोत्रियगुणा लज्जा" इति दुःखः ।

CHARCHA

1. उपल etc.—उपल stone. शकल piece. उपलस्य शकलम् ।
2. गोमयानाम्—गोः पुरीषम् इति गो + मयट् गोमयम् cow-dung ; गोमय cakes are used as fuel. कृदयोगा कर्मणि षष्ठौ ।
3. कूटमेतत्—*Dhundhi* reads कूपम् for कूटम् । The meaning is the same. But कूप is masculine ; “फेनसूपौ सगूपकौ” इत्यमरः । कूट is both masculine and neuter. “कूटोऽस्त्री निश्चले राशौ” इति मेदिनी । So Prefer कूट ।
4. शरणम्—उपलशकलम् and बर्हिषां कूटम् are on the yard and noticed first. Then he looks at the cottage (शरण) itself. “शरणं गृहहरचिह्नोः” इत्यमरः ।
5. समिद्धः—समिध्यते आभिः इति सम् + इन्ध + क्तिप् करणे समिधः sacrificial fagots, etc. अनुक्ते कर्त्तरि ष्या ।
6. विनमित etc.—वि + नम + णिच् क्त कर्मणि = विनमित ; but नमित or नामित (see *Magha*, I, 13), पटल roof. “पटलं हृदिः” इत्यमरः । हृदिम् is the vernacular ह्रत । See व्याख्या । Adj. to शरणम् ।
7. जौण्कुड्यम्—कुड्य wall मिति । “मितिः स्त्री कुड्यम्” इत्यमरः ।

18. तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्त इति । कुतः—

सुवन्त्यश्नान्तास्याः क्षितिपतिमभूतैरपि गुणैः

प्रवाचः कार्पण्यद् यदवितथवाचोऽपि पुरुषाः ।

प्रभावस्तृणायः स खलु सकलः स्यादितरथा

निरोहाणामीशस्तृणमिव तिरस्कारविषयः ॥ १६ ॥

So it is no wonder (lit.—it is proper) that to him Sire Chandragupta is only a Sudra. (Do you ask) How?—It is indeed the full (manifestation of the) power of desire that even men of truthful speech (becoming) garrulous from (a sense of) helplessness belaud the lord of the Earth with mouths untired even for virtues unpossessed. If it were

otherwise, the king would become like straw an object of contempt to people whose desire is gone completely.

CHARCHA

1. स्थाने etc.—देवचन्द्रगुप्तः अस्य चाणक्यस्य सन्वन्वे 'इषलः' शुद्रमादम् इति यत् तत् 'स्थाने' युक्तमेव । Chanakya treats Chandragupta as a mere Sudra ignoring his royalty. This he can for reasons below. Dhundhi reads इषलाद्यञ्चन्द्रगुप्तः for इषला देवचन्द्रगुप्तः । इषलशब्देन वदितुमर्हः इति इषल + वद + क्वप् कर्माणि इषलाद्यः one deserving to be called a इषल । The rule is "वदः सुपि क्वप् च" । But the कश्चुकी never speaks of the king by name without adding देव । Hence we prefer देवचन्द्रगुप्तः to bare चन्द्रगुप्तः । There is *apparently* another objection to Dundhi's reading, namely, the क्वप् here according to some, is not available in the कर्म वाच्ये । भावे has to be attached to this rule from the next rule "सुवो भावे" । It is true Bhattoji accepts this view. But Haradatta refers to it with disapproval—'उत्तरसूत्रादिह भावग्रहणमपेक्षणीयम् इत्याहुः' । इत्याहुः—So they say—implies disapproval. Nagesa agrees with Haradatta and openly discards भावे । Thus—इदं चिन्ताम् । 'सुवो भावे' इति सूत्रे उत्तरार्थं भावग्रहणम् इति भाष्याक्तिः ।.....भावे ब्रह्मोद्यम्' इत्याद तु छान्दसम् बाहुल्यकाहा इति बोध्यम्" । Cf. also—'लः कर्माणि च भावे चाकर्मकेभ्यः', 'तयोरेव कृत्यक्तखलर्था' which do not allow भावे कृत्य after a सकर्मक root like वद । This is why we say the objection is only apparent.

2. अन्वयः ॥ अविद्यया वाचः अपि पुरुषाः कापंख्यात् प्रवाच (सन्तः) अश्रान्तास्वाः (भूला) अभूतैरपि गुणैः चित्तपति स्तवान्त (इति) यत् स खलु दृष्टायाः सकलः प्रभावः । इतरथा निरीक्षासाम् ईशः दृष्टानिव तिरस्कारविषयः स्यात् । व्याख्या—'न वितथा' 'वाक्' वाणी येषां तादृशा, यथार्थवचनाः अपि पुरुषाः' कापंख्यात् लघुतया असमर्थतया इत्यर्थः 'प्रवाचः' वाचालाः सन्तः 'अश्रान्त' अमरहितम् 'आस्यं सुखं' येषां तादृशाः बहुभाषणोऽपि अमरहितता भूला 'अभूतैः' अवास्तवैः 'अपि गुणैः' असतोऽपि गुणान् आरोप्य इत्यर्थः 'चित्तपति स्तवान्त' भूपालसुपशोकरान्त इति 'यत् स खलु' निश्चित 'दृष्टायाः' लोभस्य 'सकलः सम्पूर्णः' प्रभावः' माहना । लोभादेव सत्यवागपि मिथ्यागुणानुक्लेश्य प्रभुं सौति इत्यर्थः । 'इतरथा' अन्वया अर्थात् लोभे

इत्यर्थः सर्वे 'निरीहाः' निष्कामाः सम्पद्यन्ते । तादृशानां सम्बन्धे 'ईशः' प्रभुः राजा इत्यर्थः 'दण्डनिव तिरस्कारत्वं' अत्रज्ञायाः 'विषयः' पात्रं स्यात् भवेत् ; यथा चन्द्रगुप्तश्चाणक्यस्य । अयं हि 'निर्पुहत्वात् राजानमपि दण्डीकृत्य भृत्य-दृश्यपादशति" इति द्रु,खः ।

3. अत्रान्तास्याः—See व्याख्या । Qual. पुरुषाः । Telang reads अत्रान्तास्याः । भविष्यदभिप्रायोऽयं मिद्देशः । स्तवन्ति till they are अत्रान्तास्याः ।

4. अभूतैः - भूत is च्छत truth "युक्तेऽज्ञादाइते भूत प्राण्यतीति समे विषु" इत्यमरः । अभूत means virtues the king does not possess. This is मिथ्याभाषण । Q. गुणैः ।

5. प्रवचः—प्रभूता वाक एषाम् । Hence अत्रान्ति is expected yet they are अत्रान्तास्याः । Reasons go below.

6. कार्पण्यात्—कूपण is असमर्थ । Cf.—'परपरिभावाक्रान्तिकूपणैः"—Act II. It also means लक्ष्ण as in "न कूपणा प्रभवत्याप वासवे" । कार्पण्य is the reason for मिथ्याभाषण etc. .

7. अविद्यवाचः—तथ or तथा is सत्य true. Cf.—"आयोधन ननु किमात्य सृष्टे तथेति" । विगतं तथा अस्याः वितथा untrue, cf —"न वितथा परिहास-कथास्त्रपि" ; न वितथा अविद्यवाच true. तादृशी वागेषाम् । Even such people utter lies and any amount of them. This is true कार्पण्य । Qual. पुरुषाः ।

8. प्रभावः—प्रकृतो भावः प्रभावः, प्राद्वित्— । We cannot attach चञ् directly owing to the prohibition 'अणभुवोऽनुपसर्गे" ।

9. दृष्ट्याः—Here all these are attributed to दृष्ट्या, while above we have कार्पण्य as the reason. This is not contradictory because दृष्ट्या causes कार्पण्य which then works on the individual.

10. सः—यत् सः is quite regular. विषयप्राधान्यात् पुल्लिङ्गता ।

11. सकलः—कला is अश part. कलाभिः सह with all parts i. e., full.

12. तिरस्कार etc.—तिरम् + क्त + चञ् भावे तिरस्कार or तिरःकार by "तिरसोऽन्यतरस्याम्" । See व्याख्या ।

19. (विलोक्य समयम्) अये अयमार्थ्यचाणक्यास्तुष्टति—

यो नन्दमोर्ध्वं नृपयोः परिभूय लोकम्

अस्तोदयावदिशदप्रतभिन्नकालम् ।

पर्यायपातितद्दिमोष्णमसर्वं गामि

धाम्नातिशाययति धाम सहस्रधाम्नः ॥ १७ ॥

(जानुभ्यां भूमौ निपत्य) जयत्वाय्यः ।

(*Observing—with awe*) Ha ! Here is sitting Noble Chanakya—who, defying the *Loka* (world) directed the fall and rise of kings Nanda and Maurya, but not at different times, and thus causes his glory to surpass the glory of the thousand-rayed (sun) which does not reach all (simultaneously) and by whom (therefore) heat and cold are let down by turns.

(*Touching the ground with the knees*) Let Noble Sir prosper.

CHARCHA

1. अये अयम् etc.—The Chamberlain suddenly notices Chanakya, hence the exclamation of surprise. *Dhundhi* reads तदयम् and explains सः अयम् तदयम्, कर्मधा— । The two are better un-compounded.

2. अन्वयः ॥ यः लोकं परिभूय अप्रतिभिन्नकालं नन्दनीर्यं नृपयोः असौदयौ अदिशत् (अतएव) सहस्रधाम्नः असर्वं गामि पर्यायपातितद्दिमोष्णं धाम धाम्ना अतिशाययति । व्याख्या—‘यः’ आर्यं चाणक्यः ‘लोकं’ निखिलं भुवनं ‘परिभूय’ अवमत्य नन्दामात्यादीन् नीत्या मोहयित्वा इत्यर्थः ‘प्रतिपुरुषं भिन्नः कालो’ यस्मिन् कर्मणि तद् यथा ‘ब’ भवति तथा समकालमेव इत्यर्थः ‘नृपस्य नन्दस्य नृपस्य नीर्यस्य’ च ‘असौ’ तिरौभावम् ‘उदयम्’ आविर्भावश्च ‘अदिशत्’ आज्ञापयामास घटयामास इत्यर्थः अतएव ‘सहस्रधाम्नः’ स्थस्य ‘सर्वं’ निखिलं भुवनं न गच्छति न व्याप्नोति यत् तादृशं ‘पर्यायेण’ कालक्रमेण ‘पातितम्’ अवतारितं ‘दिमं’ शीतम् ‘उष्णम्’ आतपस्य येन तादृशं ‘धाम’ तेजः ‘धाम्ना’ स्वतेजसा ‘अतिशाययति’ अतिक्रामयति । रवितेजः अहंलोकव्यापि, सर्वं लोकव्यापि तु चाणक्यतेजः । अपि च रवितेजः पर्यायेण उष्णं हिमं जायते, चाणक्यतेजः पुनः युगपदेव नन्दस्य हिमं नीर्यस्य उष्णं जातम् । एवं रवेरपि परिभावो अयमार्याणाणक्यस्तिष्ठति इति पूर्वेषु सम्बन्धः ।

3. लोकम्—लोक = world, *i. e.*, the people. In the case of the sun, *Dhundhi* thinks it stands for the लोकालोक mountain

about which the sun is supposed to revolve lighting only the half of the mountain turned towards it at the time.

4. पथ्याय etc.—परि + आ इ अच् or अय + चञ् भावे पथ्यायः turn. हिमञ्च उष्णञ् हिमोष्णम् or हिमोष्णं by 'विप्रतिषिद्धं चानधिकरणवाचि' । Qual. घाम (which is obj. of अतिशाययति) । Now see व्याख्या ।

5. असर्वगामि—This is because it is blocked by the लोकालोका mountain. Even without the mountain sun light is असर्वगामि because it illumines only half the globe at a time.

6. अतिशाययति—अति + शी + णिच् + लट् तिप् । घाम (निजघाम) सहस्रघामो घाम अतिशये = घाम्ना (निजघाम्ना, अनुक्ते कर्त्तरि ढतीया) सहस्रघाम्नामो घाम अतिशाययति ।

20. चाणक्यः—वैहीनरे, किमागमनप्रयोजनम् ?

Chanakya—Vaihinari, what is the object of your coming ?

'कञ्चुको—आर्य्यं, प्रणतिसंभ्रमसमुच्चलितभूमिपालमौलि-
मालामाणिक्यशकलशिखापिशङ्गीकृतपादपद्मयुगलः सुगृहीत-
नामधेयो देवस्यन्द्रगुप्त आर्य्यं शिरसा प्रणम्य विज्ञापयति—
“अकृतक्रियान्तरायम् आर्य्यं द्रष्टुमिच्छामि” इति ।

Chamberlain—Noble Sir, Sire Chandragupta, of auspicious name, whose pair of lotus-feet is rendered brown by shoots of lustre of the pieces of gems that are shaken on the crest of kings through haste at obeisance, after having saluted Noble Sir with his head, says this—“I wish to see Noble Preceptor without interference to his daily rites.”

चाणक्यः—वृषलो मां द्रष्टुमिच्छति ? वैहीनरे, न खलु वृषलस्य श्रवणपथं गतोऽयं मत्कृतः कौसुदीमहोत्सवप्रतिषेधः ।

Chanakya—Vrishala wishes to see me ? Vaihinari, is it not that this prohibition of the Kaumudi festival by me has reached the ears of Vrishala ?

कञ्चुकी—आर्य्य, अथ किम् ?

Chamberlain—What else (yes) Noble Sir ?

चाणक्यः— (सक्रोधम्) आः केन कथितम् ?

Chanakya—(In anger) Ha, by whom told ?

कञ्चुकी—(सभयम्) प्रसीदत्वार्थः । स्वयमेव सुगाङ्गप्रासाद-
गतेन देवेन अवलोकितम् अप्रवृत्तकौमुदौमहोत्सवं पुरम् ।

Chamberlain—(In fright) May it please Noble Sir, the city with the Kaumudi festival uncommenced was noticed by Sire himself sitting on the Suganga Palace.

चाणक्यः—आ ज्ञातम् । ततो भवद्भिः अन्तरा प्रोत्साह्य
कोपितो वृषलः । किमन्यत् ?

Chanakya—Ah ! I see. Then at this opportunity the Vri-
shala was incited and angered by you all ; what else could
it be ?

कञ्चुकी—(भयं नाटयंस्तुष्णीमधोमुखं तिष्ठति) ।

Chamberlain—(stands mute with face downcast acting
fright).

CHARCHA

1. प्रथति etc.—'प्रथती' प्रथामकरणे यः 'सम्भ्रमः' त्वरा तेन 'समुच्चलितानि'
जातप्रकम्पानि यानि 'भूमिपल्लानां मौलिषु' चूडामु स्थितानां 'आखानां माणिक्य-
शकलानि' रत्नखण्डानि तेषां 'शिखाभिः' किरणैः 'पिशङ्गीकृतं पिङ्गलीकृतं 'पादपद्म-
युगलं' चरणारविन्दद्वयं यस्यां तादृशः । Qual. चन्द्रगुप्तः ।

2. अकृत etc.—अन्तर मध्ये अयनेमं इति अन्तर + अग्र + अन्ते भावे अन्तराय
obstruction. क्रियाया अन्तरायः, अकृतः क्रियान्तरायः, यस्मिन् कर्मणि तद् वधा
तथा ; qual. दर्शनक्रिया । Or अकृतः क्रियान्तरायो येन तम् ; qual. आर्य्यम् ।

3. अन्तरा—अन्तर meaning अवकाश interval. Cf.—"अन्तरा अन्तरा
दुष्टं त्वया देवी"—Sak. Act VI. Here it means opportunity.

4. प्रोत्साह्य—अन्तरा अन्तरा भावे अन्तरा + अग्र + अन्ते भावे अन्तराय
having urged on

21. चाणक्यः—अहो राजपरिजनस्य चाणक्योपरि विद्वेष-
पक्षपातः । अथ क्व वृषलः ?

Chanakya—O the leaning of the attendants of the king to the side of hatred towards Chanakya ! Well, where is Vrishala ?

कञ्चुकी—(मयं नाटयन्) आर्य्यं सुगाङ्गगतेन देविन अह-
मार्य्यपादमूलं प्रेषितः ।

Chamberlain—(Acting fright) Noble Sir, I was ordered to Noble Sir's feet by Sire sitting on the Suganga.

चाणक्यः—(उत्थाय) सुगाङ्गमार्गं मादेश्य ।

Chanakya—(Rising) Show me the way to the Suganga.

कञ्चुकी—इतः आर्य्यः । (उभौ परिक्रामतः) ।

Chamberlain—This is the Suganga Palace. Let Noble Sir go up slowly.

कञ्चुकी—एष सुगाङ्गप्रासादः । शनैरारोहतु आर्य्यः ।

चाणक्यः—(नाटेन आरुह्य अवलोक्य च) अये सिंहासन-
मध्यास्ते वृषलः । साधु साधु—

नन्दैर्वियुक्तमनपेक्षितराजवृत्तैर्-

अध्यासितश्च वृषलेन वृषेण राज्ञाम् ।

सिंहासनं सदृशपार्थिवसङ्गतञ्च

प्रीतिं परां प्रगुणयन्ति गुणा ममैते ॥ १८ ॥

Chanakya—(Acting ascent and noticing) Ha ! Vrishala is seated on the throne ! Bravo ! This throne has been vacated by the Nandas who disregarded all kingly duties, is

occupied by Vrishala the best of kings, and is joined to a king worthy of it—these benefits (lit. virtues) promote great joy in me.

CHAROHA

1. विह्वेष etc.—पक्षेपातः leaning. विह्वेषे पक्षेपातः । Nom. to भवति understood.

2. सिंहासनम्—“अधिशीङ्ख्यासां कर्म” इत्याधारस्य कर्मत्वम् ।

2A. अधि + आस + लटते = अध्यास्ते sits.

3. अन्वयः ॥ सिंहासनम् अनपेक्षितराजवृत्तः नन्दे विद्युक्तं, राज्ञां वृषेषु वृषलेन अध्यासितस्य, सदृशपार्थिवसङ्गतस्य—एते गुणा मम परां प्रीतिं प्रगुणयन्ति । व्याख्या—इदं सिंहाङ्गं आसनं राजासनम् ‘अनपेक्षितम्’ अनादृतं ‘राजवृत्तं’ राजधर्मः येः तादृशैः ‘नन्दैः विद्युक्तं’ विच्छिन्नम् इत्येको गुणः । इदं ‘राज्ञां वृषेषु’ पुङ्गवेन सुस्थेन इत्यर्थः ‘वृषलेन’ शूद्रेण चन्द्रगुप्तेन ‘अध्यासितस्य’ आक्रान्तमपि इति द्वितीयो गुणः । अनया च आक्रान्त्या इदं ‘सदृशेन’ योग्येन आत्मानुसूयेण ‘पार्थिवेन’ राज्ञा अद्य ‘सङ्गतस्य’ युक्तमपि इति गुणस्तृतीयः । ‘एते गुणाः’ अमुद्रयाः जगन्मङ्गलानि इत्यर्थः ‘मम परां प्रीतिम् आनन्दं’ ‘प्रगुणयन्ति’ समाहरन्ति जनयन्ति इत्यर्थः । यद्वा—‘एते मम गुणाः’ मदीयानि अवदानानि इत्यादि ।

4. अनपेक्षित etc.—राज्ञां वृत्तम् royal duties. These are—(1) collection by fair means, (2) protection of the subjects. (3) maintenance of the subjects, (4) bounties to worthy objects. “न्यायेनाजंनमर्थानां रक्षणं पालनं तथा । सत्पद्मे विनियोगश्च राजवृत्तं चतुर्विधम् ॥” *Dhundhi* reads राजराजैः and explains “अनपेक्षितराजराजैः दृषीकृतकुर्वैः” meaning thereby that the Nandas were immensely rich. This does not enter into the spirit of the verse at all. The point is—a bad king is gone and a good one has come in his place. दृषीकृतकुर्वैः cannot imply that the kings were unworthy ones. For समास see व्याख्या ।

5. वृषेषु—वृष the best. ‘शुक्ले सूषिके अष्टे सुकृते वृषमे वृषः’ इत्यमरः । But some think, perhaps justly, that this is the sense only when वृष is the उत्तरपद in an उपमितकर्मधा—, e. g., रघुवृषः, कपिवृषः etc. Cf.—“अष्टे स्यादुत्तरस्थस्य” इति हेमनेदिप्थी ।

6. सदृश etc.—समान (स) दृश + कञ् कर्त्तरि सदृशः । पृथिव्या ईश्वरः इति पृथिवी + अज-पार्थिवः । Now see व्याख्या ।

7. प्रगुणयन्ति—प्रदत्तो गुणः अस्मिन् प्रगुणः strung. The reference is to a bow. Hence ready for work as in “आरण्यकं गजमिष प्रगुणीकरोमि” Act I, Sl. 26. In the case of प्रीति this means—ready to show itself. प्रगुणान् कुर्वन्ति इति प्रगुण + णिच् (नामधातु) + लट्, अन्ति । Nom. गुणाः ।

22. (उपसृत्य) विजयतां वृषलः ।

(Advancing) Let Vrishala prosper.

राजा (आसनादुत्थाय) आर्य्य, चन्द्रगुप्तः प्रणमति । (इति पादयोः पतति) ।

King—(Rising from the throne) Noble Preceptor, Chandragupta bows unto you (falls at his feet).

चाणक्यः—(पाणी गृहीत्वा) उत्तिष्ठोत्तिष्ठ वत्स—

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीतात्
तीरान्तात्रैकरागस्फुरितमणिकुचो दक्षिणस्याणवस्य ।

आगत्यागत्य भौतिप्रणतनृपशतैः शश्वदेव क्रियन्तां

चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥ १८ ॥

Chanakya—(Taking up by the hand) Arise, arise my son—May the crevices between the toes of your feet be ever rendered impregnated with the lustre of the gems on their crest, by hundreds of kings prostrating themselves in awe coming, ever and anon, (from all parts)—from the lord of the hills cool with the shower of sprays from the divine stream that had alighted between his rocks down to the beach of the Southern ocean having lustres of gems shining in various shades.

CHARCHA

1. विजयताम्—“विपराभां जेः” इत्यात्मनेपदम् ।

2. अन्वयः ॥ शिलान्तःस्खलितसुरनदीशीकरासारशीतात् शैलेन्द्रात् आ, नैक-
रागस्फुरितमणिकुचो दक्षिणस्य अर्थात्स्य तीरात् आगत्य आगत्य भौतिप्रणतनृपशतैः
तव चरणयुगस्य अङ्गुलीरन्ध्रभागाः शश्वदेव चूडारत्नांशुगर्भाः क्रियन्ताम् । वज्रस्य—

'शिलानां प्रस्तरखण्डानां 'अन्तः' मध्यां 'खल्लिता' आकाशाच्च_ता या 'सुरनदी' देवसरित्
गङ्गा तस्याः 'शीकराणां' जलकणानां यः 'आसारः' वर्षाणां तेन 'शीतात्' शीतलात्
'शैलेन्द्रात्' गिरिराजात् हिमालयात् 'आ' तमेव गिरिराजम् उत्तरतः अवधिं क्त्वा
'नैकैः' बहुभिः 'रागैः' वर्षाः 'सुरिता' द्योतमाना 'मणिरुचः' रत्नभासः यस्मिन् तादृशस्य
'दक्षिणस्य अर्णवस्थ' दक्षिणसागरस्य 'तीरात्' उत्तरकूलात् 'आ' तदेव कूलं दक्षिणतः
अवधिं क्त्वा 'आगत्य आगत्य' अविरतम् उपसृत्य (नित्यार्थे हित्स्व) 'भीत्या भयेन
'प्रणतानि यानि 'दृपशतानि' राजमण्डलानि तैः 'तव चरणयुगस्य' पादद्वयस्य 'अङ्गुलीनां
रत्नभागाः' विवरप्रदेशाः 'शश्वदेव' सदैव 'चुडास्थितानां' रत्नानाम् 'अश्ववः' किरणाः
'गर्भे' मध्यां येषां तादृशाः मौलिमणिकिरणपूरिताः 'क्रियन्ताम्' आपादन्ताम् ।

3. शैलेन्द्रात्—शैलानाम् इन्द्रः लक्षणया राजा शैलेन्द्रः the Himalaya.
तस्मात् । आङ्गुली प्रसू by "पञ्चम्यपाङ्परिभिः" ।

4. शिलान्तः etc.—शीत cool to touch (See शान्तीभूताः Sl. 7).
Qual. शैलेन्द्रात् । For समास see व्याख्या ।

5. सुरनदी etc.—The Ganges. (See सुरसरितम्, Act I. Sl. 1).
शीकर spray, 'शीकरोऽन्व_कणाः स्मृताः' इत्यमरः । आसार shower ; 'धारा-
सम्पात आसारः' इत्यमरः । The river came down from Heaven
which is a great height ; hence there was a regular and
heavy shower of sprays. Now see व्याख्या ।

6. नैकराग etc.—न एकः नैकः, नञर्थेन नशब्देन सुप्सुपा इति समासः ।
नैकश्च नैकश्च नैकश्च इत्येकशेषः । Now see व्याख्या ।

7. क्रियन्ताम्—"आशिषि लिङ् लोटौ" इति आशोरर्थे लोट् ।

8. चुडा etc.—See व्याख्या । गङ्गादीनामाकृतगणलात् सप्तम्यन्तस्य गर्भ-
शब्दस्य परनिपातः । See पवहस्त etc. in our Sak.

23. राजा—आर्य प्रसादात् अनुभूयत एव सर्वं मं, तदु-
पविशत्वार्यः (उभौ यथोचितमुपविष्टौ) ।

King—Through Noble Preceptor's favour all this is being
already enjoyed. Let Noble Preceptor sit down. (*Both are
befittingly seated*).

चाणक्यः—वृषल, किमर्थं वयमाहूताः ।

Chanakya—Vrishala, why have we been summoned ?

राजा—आर्य्यं स्य दर्शनेन आत्मानमनुग्राहयितुम् ।

King—To let the sight of Noble Sir favour us.

चाणक्यः—(सस्मितम्) अलमनेन प्रश्रयेण । न निष्कृत्यो-
जनम् अधिकारवन्तः प्रभुभिराह्वयन्ते ।

Chanakya—(*Smiling*) Away with this humility (*Or*—*familiarity*). Those who hold commission are not summoned by their masters without purpose.

राजा—आर्य्यं, कौमुदीमहोत्सवप्रतिषेधस्य किं फलम्
आर्य्यः पशति ?

King—Noble Sir, what use (benefit) does Noble Sir see in prohibiting the Kaumudi festival ?

चाणक्यः—(स्मितं कृत्वा) उपालब्धं तर्हि वयमाहताः ।

Chanakya—(*With a smile*) So we have been summoned for censure ?

राजा—शान्तं पापं, शान्तं पापम् । न हि न हि । विज्ञापयितुम् ।

King—Begone sin ! Begone sin !! No, not at all. For a representation (*i. e.*, not for censure).

चाणक्यः—यद्येवं तर्हि विज्ञापनीयानाम् अवश्यं शिष्येण
रुचयोऽनुरोद्धव्याः ।

Chanakya—If so, then the wishes of those to whom the representation is to be made, ought to be respected by the disciple.

राजा—एवमेतत् कः सन्देहः । किन्तु न कदाचिदार्य्यस्य
निष्कृत्योजना प्रसूतिरित्यस्ति नः प्रश्नावकाशः ।

King—So it is, no doubt; Noble Preceptor's steps are never aimless, so there is room for my question.

चाणक्यः—वृषल, समग्रगृहीतवानसि, न प्रयोजनमन्तरा
चाणक्यः स्वप्ने ऽपि चेष्टते इति ।

Chanakya—Vrishala, you have guessed—a right, that, without an aim, Chanakya does not stir even in a dream.

राजा—आर्य, अतएव श्चुश्रूषा मां मुखरयति ।

King—Noble Sir, hence indeed a desire to hear makes me garrulous.

चाणक्यः—वृषल श्रूयताम् । इह खलू अर्थशास्त्रकाराः
त्रिविधां सिद्धिम् उपवर्णयन्ति—राजायत्तां सचिवायत्ताम्
उभयायत्ताञ्चेति । ततः सचिवायत्तसिद्धेः तव किं प्रयोजना-
न्येषणेन ? यतो वयमेवात्र नियुक्ता वेत्स्यामः ।

Chanakya—Listen Vrishala. Authors of works on Politics speak of three kinds of success in this world—resting with the king, resting with the ministers, resting with both. Of what use then is the search for aim to you whose success rests with the minister? For, we ourselves, employed in the matter, shall weigh (Or—shall know).

राजा (सकोप इव मुखं परावर्त्तयति) ।

King—(Averts his face as if in anger).

CHARCHA

1. अनुभूयते एव—All this is already accomplished unto us and is no longer something merely to hope for. आर्द्यप्रसादात् अनुभूयते ।

2. अनुयाहयितुम्—अनु + यद् + णिच् + त्तुम् । दर्शनम् आत्मानमनु-
गृह्णाति = अहं दर्शनेन (अनुक्ते कर्त्तरि द्वितीया) आत्मानम् अनुयाहयामि ।

3. प्रशयेषु—प्र + श्रि + अच् भावे प्रशय modesty विनय । “—निभृत विनीतप्रश्रिताः समाः” इत्यमरः । करणे श्या । करण of साध्यते etc.—understood.

4. अधिकारवन्तः—अधिकार office (see ante). अधिकारः अस्ति एषाम्, servants.

5. उपालब्धम्—उप + आ + लभ + तुप् । उप + लभ means to censure. Cf —“निपुणमुपालब्धाः”—Sak. Act V.

6. विज्ञापयितम्—वि + ज्ञा + णिच् + तुप् to make a representation as to one's senior.

7. विज्ञापनीयानाम् etc.—‘शिष्येण’ विनेयेन ‘विज्ञापनीयानाम्’ आचार्याणां गुरुणां ‘रुचयः’ प्रशयः ‘अनुरोद्धवाः’ मानयितवाः । *Dhundhi* reads ‘स्त्रैरुचयो न निरोद्धवाः and explains ‘स्त्रैरुचय स्वतन्त्राः गुरुवी न निर्वन्धनीयाः (?) भृत्यवत् नानुयोज्याः’ । He evidently construes विज्ञापनीयानां गुरुणां यः शिष्यः, तेन स्त्रैरुचयः गुरवः etc. with a बहुव्रीहि in स्त्रैरुचयः—not a happy construction. Why not say विज्ञापनीयानां स्त्रैराः रुचयः न निरोद्धवाः with a कर्मधा— । For स्त्रैर see स्त्रैरपातेः Act I, Sl. 2.

8. न कदाचित् etc.—Your रुचि is स्त्रैर undoubtedly, but though self-determined it is never aimless. The question “why” or “how” may be out of place in the case of an aimless act, but is quite relevant in the case of a deliberate step as yours always is. अव + कश् + चञ्ज भावे अवकाश room. Cf.—“अवकाशं किञ्चिदन्वान् रामायाम्बधिं तो ददौ” ।

9. अन्तरा—An अवयव meaning मध्ये also विना । “अन्तरिति मद्यविनाशयोः” इति वङ्गमानः । Here it means विना ; मद्य cf.—‘भवाङ्गरन्तरा प्रीत्साद्य etc. ante.

10. शुश्रूषा—श्रीतुं ; प्रयोजनं श्रीतुम् इच्छा इति श्रु + सन् + अ भावे स्त्रियाम् ।

11. सुखरयति—सुखमस्ति अस्य महत् इति सुख + र मत्वर्थे a babbler मन्त्राल । सुखरं करोति इति सुखर + णिच् (नामधातु) + लट् तिप् ।

12. राजपयत्ताम् etc.—आ + यत् + क्त कर्मणि आयत्ता dependant, राजसि आयत्ता etc.

13. ... etc.—प्रयोजनस्य अन्वेषणम् etc. search after motive

or aim. This is useless for you, hence there is no room for your question. See next. कुर्यात् तया (see note ३).

14. यत् etc —No room, because—'यत्' अर्धं अस्मिन् सिद्धिविषये 'नियुक्ताः' व्यापृताः मन्त्राः 'वयमेव' अहमेव सचिवस्त्वे 'वेत्सामः' विचारविषयः । I shall weigh the reason, that ought to satisfy you, ought to be enough for one who depends upon his minister alone for success. विद् is अदिट् in the दिवादि and रुधादि class according to व्याज्जभृति, वासन, etc. and in the नृदादि also according to the भाष्य । 'विन्दित्यान्ददौर्गणितो भाष्यः'पि ट् श्रुते । व्याज्जभृत्त्वादेवस्त्वेन नेह प्लुति स्थितम् ॥'—*Bhattoj* Hence वेत्सामः here is derived from the रुधादि root—विद् विचारणे । "मन्त्राणां विद्यते ज्ञानं वैपि विन्ति विचारणे । विन्दते-विन्दते नामि शान्-नुक्-श्रमं शिष्यदं क्रमान्" ॥—*Bhattoj*. The परस्मैपद is irregular वेत्सामहे being the correct form. Or say वेत्सामः= वेदिष्यामः from विद् ज्ञानं अदादि, the absence of इट् being irregular. Prof Hillebrandt reads वत्सामहे (*Trans*—we ourselves continue employed in the matter).

24. (नेपथ्ये वंतालिकौ पठतः) ।

(*Two birds sing in the dressing room*)

एकः—

आकाशं काशपुष्पच्छविमभिववता भस्मना शक्तयन्तौ
शीतांगोरंशुजान्निजन्धरम्लिनां क्लियन्तो क्लित्तमैभीम् ।
कापालीमुहहन्ती स्रजमिव धवलां कोमुदीमित्यपूर्वा
हामश्रीराजहंसा हरन्तु तनुविव क्लेशमैशी शरहः ॥ २० ॥

First—May the Lord's person (at his Tandava) remove your troubles—the person whitening the sky with ashes that dim the lustre of *Kusa* flowers with the mass of rays of the moon (on the head) transforming (lit injuring) the elephant's hide which is dark as a pouring cloud, bearing a string of

white skulls like moon-beam ; (giving out) laughs of which the lustre is like that of swans ; and which is thus like Autumn of a wonderful (lit. unusual) type.

अन्वयः ॥ काशपुष्पच्छविमभिभवता भस्मना आकाशं शुक्लयन्ती, शीतांशोः अशु-
जालैः जलधरमलिना ऐभौ कृत्तिं क्लिञ्चती, कौमुदीमिव धवलां कापालीं स्रजमुदहन्ती,
हासश्रीराजहंसा अपूर्वा शरदिव ऐशौ तनुः वः क्लेशं हरतु । व्याख्या—प्रारब्धं ताण्डवे
'काशपुष्पस्य' काशकुसुमस्य 'छवि' कान्तिम् 'अभिभवता' तिरस्कृता ततोऽपि धवलीन
इत्यर्थः 'भस्मना' अङ्गरागभूतया विभूत्या ताण्डववशात् समन्तात् विकीर्णया 'आकाशं'
नीलं भग्नः 'शुक्लयन्ती, धवलयन्ती, 'शीतांशोः' ह्रिमरश्मिश्चन्द्रस्य मौलिकतस्य इत्यर्थः अशु-
जालैः मृदुखमालाभिः 'जलधरः' मेघ इव या 'मलिना' नीला ताम् 'ऐभौ' कृत्तिं गजचर्म
आत्मन उत्तरीयभूतं गजासुरचर्म 'क्लिञ्चती' पीडयन्ती शुभतामाघाय मलिनतां त्याजयन्ती
—इति यावत् 'कौमुदीमिव' ज्योतस्त्वामिव 'धवलां' शुभां 'कापालीं' नरकपालकल्पितां
'स्रज' मालाम् 'उदहन्ती' धारयन्ती 'राजहंसः' इव 'हासश्रीः' ताण्डवोचितस्य अदृ-
हासस्य श्रौभा अस्ति यस्यां तादृशी अतएव 'अपूर्वा' नूतना पूर्वविलक्षणा 'शरदिव'
ऐशौ तनुः शाश्वतं वपुः 'वः क्लेशं' शत्रुकृतं तापं 'हरतु' अपनयतु । शरत् काशैराकाशं
शुक्लयति, तनुरियं ततोऽधिकैः भस्मभिः इत्येका नूतनता ; निजलत्वात् प्रकृत्या शुभैरस्त्रैः
शोभते शरत्, इत्यन्तु असत्तुल्यमायतं नीलं गजाजिबं चन्द्रकान्तरा धवलीकृतं धारयन्ती
शोभते इत्यपरा नूतनता ; कौमुदीशुभा शरत् कपालधवला च तनुः राजहंसशुभा
शरत् अदृहासदर्शितदशनैः शुभा तनुः । अतएव शरदिव तनुः । न च पुनः पूर्वदृष्टा
इव शरत् ।

CHARCHA

1. वैतालिकौ—विविधास्तालः वितालः । तेन चरति इति विलात + ठक् & bard.
2. शुक्लयन्ती—शुक्लं करोति इति शुक्ल + णिच् (नामधातु) + शब्द द्वियाम् ।
3. कृत्तिमैभौम्—इभ an elephant. तसा इयम् (अय्) = ऐभौ । This is the hide of the demon गजासुर whom Siva had killed and whose

skin he wears as his upper garment. Cf.—‘‘चणं चणोत्क्षिप्तगजिन्द्र-
कृषिना स्थुटीपमं भूतिसितेन शब्दना’’—Megha I, 4. This garment he
especially prefers during his ताण्डव । Cf.—‘‘शृत्यारम्भ हर पश्यतेराद्र-
नागाजिनोच्छाम्’’ Megha.

4. सजनिव etc.—इव is misplaced ; construe कौमुदीनिव सजन्म् etc.

5. अपूर्वा—न पूर्वा not of the previous type, a new kind.
See वाखा ।

6. हासश्री etc.—हासस्य श्रीः । हासश्रीः राजहंस इव, उपमितकर्मधा— ।
सः अस्ति अस्याम् इति हासश्रीराजहंस + अच् मलर्थे । Telang reads हासश्री
which means the same.

7. तनुरिव etc.—Here also इव is misplaced (see सजनिव
above) ; construe—शरदिव तनुः ।

8. शरत्—Dhundhi construe शरत् क्लेशं हरतु which seems
absurd. The second verse invokes the grace of Hari ; it is
then incongruous to say that the first is an appeal to Autumn.
Fancy the invocation of Autumn in the same breath with
that of हरि । Evidently Dhundhi was misled by the misplace-
ment of इव in the last line. In his attempts to apply the
epithets to शरत्, he disregards grammar and good sense as well.
Chankaya himself takes these verses as विशिष्टदेवतास्तुति (See
below) and not as शरत्स्तुति ; but if we construe शरत् क्लेशं हरतु it
becomes at once a स्तुति of शरत् ।

9. Remark—शरत् is supposed to render the world white
all over by removing the gloom of the lowering clouds. Cf.—
‘‘हसत्रेणोषु तारासु कुसुमसु च वारिषु । विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥’’
ऐशौ तनु also is described above as doing the same, hence the
resemblance.

25. अपि च—

प्रत्यग्रोन्मेषजिह्वा क्षणमनभिमुखी रतनदीपप्रभाणां
आत्मव्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः ।

नागाङ्गं मोक्तुमिच्छीः शयनसुखं फणाचक्रवालोपधानं
निद्राच्छेदाभिताम्ना चिरमवतु हरदृष्टिराकेकरा वः ॥२१॥

Moreover—May the half-closed red-at-the-break-of-sleep eyes of Hari, desirous of leaving the wide bed of the serpent's body with the round of hoods for the pillow, ever guard you— eyes that are dull from recent opening, that are for the moment averse to face the light of the lamps of gems that are slow in the exercise of their functions because drops of tears have been brought up by yawns with stretchings of limbs.

प्रत्ययः ॥ फणाचक्रवालोपधानं उरु नागाङ्गं शयनं मोक्तुमिच्छीः हरिः प्रत्ययो-
न्मेषजिह्वा चणं रत्नदीपप्रभाणामनभिसुखी साङ्गभङ्गैः जृम्भितैर्जनितजललवा आत्म-
व्यापारसुखी आकेकरा निद्राच्छेदाभिताम्ना दृष्टिः वः चिरमवतु । व्याख्या—‘फणानां
‘चक्रवाला’ मण्डलमेव ‘उपधानं’ शिरोधानं’ यस्मिन् तादृशम् ‘उरु’ विशालं ‘नागाङ्गं’
संपराजशरीररूपं ‘शयनं’ शयनां ‘मोक्तुमिच्छीः’ हातुकासस्य ‘हरिः’ श्रीविष्णोः ‘प्रत्ययः’
अत्रिः यः ‘उन्मेषः’ उन्मीलनं तेन ‘जिह्वा’ मन्दा ‘चण’ मुहूर्तमात्रं ‘रत्नदीपानां’
दीपरूपाणां शिरोशिरोसर्पानाम् ‘अनभिसुखी’ पराङ्मुखी तेभ्यो व्यावृत्ता इत्यर्थः ‘साङ्गभङ्गैः’
आवायमनैः सह यानि ‘जृम्भितानि’ जृम्भणानि तैः ‘जनितः’ उद्भूतः ‘जललवः’
वारिविन्दुः यस्यां तादृशी अतएव ‘आत्मव्यापारि’ निजकर्मणि दर्शनकर्मणि इत्यर्थः
‘सुखी’ अलसा ‘आकेकरा’ अङ्गिनीलीलिता ‘निद्राच्छेदे’ स्वापावसाने ‘अभिताम्ना’ आरक्ता
‘दृष्टिः’ नेत्रं ‘वः चिरमवतु’ रचतु ।

CHARCHA

1. प्रत्यय etc.—जिह्व is मन्द idle अलस । “जिह्वन्तु कुटिलो ऽलसः” इत्यमरः ।
Now see व्याख्या । Qual दृष्टिः ।

2. रत्न etc.—The whole body of Vishnu is illumined by the gems on the hood of the snake-king. Cf.—“तत्फणामण्डलोदधि-
मंथितोत्तवियहम्” । Hence these gems do the work of light and
are described as such here. चणं has व्याघार्यं रथा by ‘कालाध्यनोरत्यन्त-
संयोगे’ ।

3. आत्मव्यापार etc.—“आत्मव्यापार of eyes’ is seeing. See व्याख्या । This is because the eyes had been watered (जनितजललवा) ।

4. जृम्भितेः—जृम्भ + क्त भावे । People yawn immediately after sleep. अनुक्ते कर्त्तरि श्या ।

5. नागाङ्गम्—*Dhundhi* reads नागाङ्गम् the serpent’s lap. This is the bed ; on the bed is the pillow of the hoods (फणाचक्रवालीपधानम्) । But the hoods cannot be on the अङ्ग (lap.) Hence नागाङ्गम् is preferable.

6. फणा etc.—चक्रवाल is मण्डल । “चक्रवालं तु मण्डलम्” इत्यमरः । Both फणा and फण are seen. Cf.—“वाज्यन्त एते मणिभिः फणस्यैः” । “तथैव तस्युः फणरत्नशोभाः” । “तत् फणामण्डलीदृष्टिः” । “फणाभृतां ह्यदानसि-कमोकसः”—*Magha* I. 34. Qual. शयनम् ।

7. आकेशकरा—Half closed. A पारिभाषिक word defined as “दृष्टि-राकेशकरा किञ्चित् स्फुटापाङ्गं प्रसारिता । मौलिताङ्गं पुटा लोके ताराव्यावर्त्तनोत्तरा ।”

9. *Remark*—The verse treats Hari just like an ordinary human being. The falling of sight, body etc. as noticed here are out of place in a description of the Almighty. The awakening took place on the eleventh bright night of Kartika and the verse was recited four days later on the Kaumudi-Purnima day (see ante).

26. द्वितीयः—

सत्वोत्कर्षस्य धात्रा निधय इव ह्यताः केऽपि कस्यपि हितो-
जेतारः खेन धान्ना मदसलिलमुचां नागयूथेश्वराणाम् ।

दंष्ट्राभङ्गं सृमाणामधिपतय इव व्यक्तमानावलेपा

नाम्नाभङ्गं सहन्ते नृवर नृपतयस्तु दृश्याः सार्वभौमाः ॥ २२ ॥

अपि च—

भूषणद्युपभोगिन प्रभुर्भवति न प्रभुः ।

परैरपरिभूतास्त्वैविव प्रभू रूच्यते ॥ २३ ॥

Second—O best of men, paramount rulers of men made by the Ordainer as the repository of the exuberance of majesty with pride and self-respect manifest like thyself, whoever they are, do not, for any reason whatsoever, brook the supersession of orders just as kings of beasts who by their own might are conquerors of the leaders of herd of tuskers emitting the fluid of ichor, do not (brook) the drawing of their teeth. Moreover—The king is not the king by reason of the enjoyment of jewellery etc. Rightly is he called king who like yourself has his orders not superseded by others.

सर्वेति । अन्वयः ॥ हे वृवर, धावा सर्वोत्कर्षस्य निधय इव कृताः व्यक्तमाना-
वक्षिपाः त्वाद्दशाः सार्वभौमा वृपतयः स्वेन धान्ना मदसलिलमुर्चा नागद्यूष्वराणां
जितारः स्रगाणामधिपतयः दृष्टाभङ्गमिव कस्यापि हेतोः आज्ञाभङ्गं केऽपि न सहन्ति ।
व्याख्या—हे 'वृवर' नरसिंह चन्द्रगुप्त 'धावा' वेधसा 'सत्त्वस्य' बलस्य यः 'उत्कर्षः'
आधिक्यं 'तस्य' बलसम्पदः 'निधय इव' आशयाः इव 'कृताः' सृष्टाः अतएव 'व्यक्तः'
स्फुटः 'मानः' आत्मादरः 'अवक्षिपः' गर्वश्च येषां ते 'त्वाद्दशाः' भवद्दिधाः 'सार्वभौमाः'
सर्वलोकविदिताः 'वृपतयः' नरेश्वराः 'स्वेन' निजिन 'धान्ना' प्रतापेन बलेन इत्यर्थः
'मदसलिल' दानवारि 'सुसन्ति' ये ताद्दशानां 'नागद्यूष्वराणां' करिकुलमुख्यानां
'जितारः' जयिनः 'स्रगाणामधिपतयः' पशुराजाः सिंहाः 'दृष्टाभङ्गमिव' दशनवृटिमिव
'कस्यापि हेतोः' कुतोऽपि निमित्तात् 'आज्ञाभङ्ग' शासनलङ्घनं 'केऽपि न सहन्ति'
न मर्षयन्ति तत् कथं भवान् मर्षयिष्यति ? एतत् राक्षसप्रयुक्तेन स्तनकजसेन कृतं
चन्द्रगुप्तसमुत्तेजनम् ।

भूषणेति । अन्वयः ॥ प्रभुः भूषणायुपभोगिन न प्रभुर्भवति । त्वमिव परैरपरि-
भूताः प्रभुरुच्यते । व्याख्या—'प्रभुः' राजा 'भूषणादीनां' रत्नादीनाम् 'उपभोगिन'
अनुभवेन हेतुना 'न प्रभुर्भवति' न राजा सम्पद्यते । भूषणायुपभोगः प्रभुत्वे सति घटते
सत्यं, किन्तु नह्यसौ प्रभुत्वस्य हेतुः । 'त्वमिव' यथा भवान् तथा 'परैः' अन्यैः आत्मैस्ते-
रित्यर्थः 'अपरिभूता' अतिरक्षुता 'आज्ञा' आदेशो यस्य ताद्दशः अनवज्ञातशासनी

राजा 'प्रभुः' राजेति 'उच्यते' कथ्यते लोकोः आज्ञाया अव्याघात एव राजत्वं कारणमित्यर्थः । एवम् आज्ञां लङ्घयन् यद्युपेत्यस्याणक्यः तर्हि स एव तत्त्वतो राजा न त्वम् । तन्नासौचन्त्य इति भावः ।

CHARCHA

1. सत्त्व etc.—सत्त्व is वल्ल power. "सत्त्व' गुणे पिशाचादौ वल्ले द्रव्य-स्वभावयोः—” इति मंदिनी । तस्य उत्कर्षं etc. शेषे इष्टी ।

2. केऽपि—construe केऽपि न सहन्ते no one tolerates ; it is predicated of वृपतयः । वृपतयः केपि—whoever the rulers are ; see व्याख्या । Dhundhi construes केऽपि कृताः some are so created. "केऽपि लोकोत्तरमहिमानः” ।

3. कस्यापि हेतोः—Construe कस्यापि हेतोः आज्ञामङ्गम् etc. Supersession of orders for any reason whatsoever ; see व्याख्या । Also see "कस्य हेतोः” Act I, Sl. 1. Dhundhi's construction is कस्यापि हेतोः कृताः । "कस्यापि हेतोः विपक्षचपनाय”—For some reason or other, i. e. for the extirpation of enemies.

4. व्यक्त etc.—वि + अङ्ग + क्त कर्मणि exhibited, manifested. Dhundhi renders it as प्रसिद्ध । मन + चञ् भावे मानः self-respect. अश्र + खिप + चञ् भावे अवलेपे pride. मानस्य अवलेपश्च । व्यक्तौ मानावलेपौ धर्मा whose pride and self-respect are manifest or well known.

5. सर्वभौमाः—सर्वभूमिरीश्वराः or सर्वभूमौ विदिताः इति सर्वभूमि + अण् । "अनुशक्तिकादोनाश' इत्युभयपदद्वयः । Also see "सर्वभूमिपृथिवीभ्यामणजी” ।

6. Remark—The object of these two verses is to draw the attention of Chandragupta to the awkwardness of the situation. Hence the hints are broad. Everyone present must have taken the verses as admirably suiting the occasion.

27. चाणक्यः—(स्वगतम्) प्रथमं तावत् विशिष्टदेवता-
स्तुतिरूपेण प्रवृत्तेश्वरङ्गप्रसन्नपानम् आशीर्वचनम् । इदमपरं
किम् इति नावधारयामि । (विचिन्त्य) आ ज्ञातम् ।
राजसस्यायं प्रयोगः । दुरात्मन् राजस दृश्यसे भोः । जागर्ति
खलु कौटिल्यः ।

Chanakya—(To himself) The first in the form of an eulogy to high divinities is indeed a pronouncement of benediction descriptive of the attractions of Autumn that has set in. What this other is I do not understand. (*Reflecting*) Ah ! I see. This is a move by Rakshasa. Vile-hearted Rakshasa, you are found out. Ho ! Kautilya is wide awake.

राजा—आर्य्य वैहीनरे, आभ्यां वैतालिकाभ्यां सुवर्णशत-
सहस्रं दापय ।

King—Noble Vaihinari, let a hundred thousand pieces of gold be given unto these two bards.

कञ्चकौ—यदाज्ञापयति देवः (इति परिक्रामति) ।

Chamberlain—As Sire commands (*goes round the stage*).

चाणक्यः (सक्रोधम्)—वैहीनरे तिष्ठ, न गन्तव्यम् ।
वृषल, कामयमस्थाने महान् अर्थोत्सर्गः ?

Chanakya—(*Angrily*) Vaihinari, stop, you need not go. Vrishala, why this large expenditure of money on an unworthy object ?

राजा—(सक्रोपम्) आर्य्येण एवं सर्वं त्र निरुद्धचेष्टाप्रसरस्य
मे त्वन्नमिन्नं राजं न राजमिव ।

King—(*With heat*) With the scope of my my actions thus checked all round by Noble Preceptor, my kingdom is like a prison and not like a kingdom.

चाणक्यः—वृषल, स्वयमनभियुक्तानां राज्ञाम् एते दोषाः
सम्भवन्ति । तद् यदि न सहसे ततः स्वयमभियुज्यस्व ।

Chanakya—Vrishala, these inconveniences attend kings who are personally inattentive to their work. So if you cannot stand them, then, attend personally to work.

राजा—एते स्वकर्मणि अभियुज्जामहे ।

King—Here we attended to our work.

चाणक्यः—प्रियं नः । वयमपि स्वकर्मणि अभियुज्जामहे ।

Chanakya—That is joy to us. We too attend to our work.

CHARCHA

1. प्रथमम्—प्रथम first. Not the first verse, for then the second, *i. e.*, प्रत्ययान्तेषु etc. is left out, but, the first *recitation* consisting of the first two verses.

2. विशष्ट etc.—विशष्टा उत्तमा देवता तस्य स्मृतः । तस्याः रूपम् । तेन । करणं ३या ।

3. प्रवृत्त etc.—प्रख्याप्यते अनन इति प्र + ख्या or चच + चिच् + ख्यट् करणे प्रख्यापनम् । The means of announcement. प्रवृत्ता शरत् । तस्याः गुणाः । तेषां प्रख्यापनम् । Qual. आणोर्बन्धनम् ।

4. सुवर्णं etc.—सुवर्णं gold piece. तेषां शतानि । तेषां सङ्ग्रहम् । Telang reads इति उत्थाय परिक्रामात् । But it seems कञ्चुकी was standing all the while. cf.—Para 23. उभौ यथोचितमुपविष्टौ from which it is obvious that the king and Chanakya only were seated, so उत्थाय is out of place.

5. अर्थोत्सर्गः—उद् + रुज् + चञ् भावे उत्सर्गः दानम् । अर्थस्य उत्सर्गः ।

6. निरुद्ध etc.—प्र + रु + अप् भावे बाहुलकात् or च—प्रसरः course. चिष्टायाः प्रसरः । निरुद्धः चिष्टाप्रसरः अस्य । तस्य । Qual. से ।

7. स्वयम् etc.—स्वयम् आत्मना ; not compounded. अनभियुक्तः अव्यापृतः (see ante).

8. दोषाः—दोष inconvenience, discomfort. See *Trans.*

9. स्वकर्मणि—The implication is—The work is my own, but so long *usurped* by you.

10. वयमापि etc.—This is a report. "I have been doing *your* work so long through which *my* work has suffered. I shall henceforth attend to *my* work alone". The work is of course the spiritual duties of a Brahmana.

28. राजा—यद्रवं, तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत् प्रयोजनं श्रोतुमिच्छामि ।

King—If so, then I wish to know the utility of the prohibition of the Kaumudi festival.

चाणक्यः—वृषल, कौमुदीमहोत्सदानुष्ठानस्य किं प्रयोजनम् इत्यहमापि श्रोतुमिच्छामि ।

Chanakya—Vrishala, I too wish to know the utility of observing the Kaumudi festival.

राजा—प्रथमं तावत् ममाज्ञाव्याघातः ।

King—First indeed is uninteruption of my orders.

चाणक्यः—वृषल, ममापि तव आज्ञाव्याघात एव कौमुदीमहोत्सवप्रतिषेधस्य प्रथमं प्रयोजनम् । कुतः—

अग्भोधोनां तमालप्रभवकिसलयश्यामबेलावनानाम्
आ पारिभ्यश्चतुषां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।
मालेवाज्ञा सपुष्पा तव नृपतिशतैरुह्यते या शिरोभिः
सा मय्येव स्खलन्ती प्रथयति विनयालङ्कृतं प्रभुत्वम् ॥ २४ ॥

Chanakya—Mine too the first utility of the prohibition of the Kaumudi festival is the uninteruption of your orders. Whence (do you ask)?—Stumbling against me alone, your command declares your power as graced by humility—the command which up to the shores of the four oceans the forests on the coasts of which are darkened by fresh leaves growing on Tamala trees and whose deep waters are disturbed by whales rushing about, is carried on their head by hundreds of kings like a wreath of flowers unfaded.

अन्वयः ॥ तमालप्रभवकिसलयश्यामविलावनानां चटुलतिमिकुलचोभितान्तर्जलानां चतुर्णामशोधीनां पारंभ्यः आ या तव आज्ञा सपुष्या माला इव नृपतिशतैः शिरोभिः उच्छते, सा मथ्येव सुखलन्ती (सती) ते प्रभुलं विनयालङ्कृतं प्रथयति । व्याख्या— 'तमालप्रभवाणि' तमालजातानि यानि 'किसलयानि' नवपङ्कवाः तैः 'श्यामानि' नीलानि 'विलावनानि' तटकाननानि येषां तादृशानाम्, अपि च 'चटुलं' चपलं यत् 'तिमिकुलं' तेन 'चोभितम्' आन्दोलितम् 'अन्तर्जलं' अन्तःस्थितं जलं सलिलगर्भः येषां तादृशानां 'चतुर्णाम् अशोधीनां' सागराणां 'पारंभ्यः आ' तीरपर्यन्तं यो भूभागः तत्र 'या तव आज्ञा सपुष्या' पुष्यसमेता अस्नानपुष्या इत्यर्थः । यद्वा 'सपुष्या' सङ्घपुष्या [सह इति सङ्घार्थकम्] माला इव 'नृपतिशतैः' राजवर्गैः 'शिरोभिः उच्छते' धार्यते' श्रुतमात्रं या आज्ञा शिरसि कृत्वा पूज्यते 'सा मथ्येव' नान्यस्मिन् 'सुखलन्ती' मोघइतिः सती 'ते प्रभुलं' स्वामिपदं 'विनयेन' शीलेन 'अलङ्कृतं' सूचितं 'प्रथयति' विनयालङ्कृतमिति कथयति । अद्य ये भयेन भवदाज्ञां शिरसि कुर्वन्ति, इतः परं ते एव तव विनयं ज्ञात्वा भक्ता मानयिष्यन्ति कदापि नोद्भङ्गयिष्यन्ति इति ममापि तवाज्ञायाः अव्याघात एव प्रथमं प्रयोजनम् इत्याशयः ।

CHAROCHA

1. आज्ञाव्याघातः—वि + आ + ह्न घञ् भावे व्याघातः obstruction. न व्याघातः ; अव्याघातः । आज्ञायाः अव्याघातः । Dhundhi expounds आज्ञायाः व्याघातः, why, it is difficult to see.

2. तमाल etc.—प्रभवत्यस्मात् इति प्र + भू + अप्, अपादाने प्रभवः source. तमालः प्रभवः एषाम् । Now see व्याख्या । Here प्रभव seems superfluous (अधिकपद) । The existence of big forests of तमाल on the sea-beach to the south is noticed by Kalidasa thus—'दुरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला । आभाति वेला खवनाम्बुराशिर्धारानिबद्धेव कलङ्करेखा' ॥

3. चटुल etc.—चुभ् + णिच् + क्त कर्मणि चोभित disturbed. चुम्ब is also allowed, but in the sense मथ्ये only. अन्तःस्थितं जलम् अन्तर्जलम् deep waters. Or जलस्य अन्तः ; राजदन्तादि । Now see व्याख्या । Qual. अशोधीनाम् ।

4. सपुष्या—पुष्यैः सह । It has been contended that the mention of पुष्य is superfluous because माला is understood to be of

flowers. But it seems in that case separate mention of पुष्प implies that the flowers were of superior excellence either from being very fresh or because they were of a special kind. If having a full plate of mangoes, before him a man says "give me some mangoes" he means *mangoes of superior quality*. Or सह implies सहजि । "सह सम्बन्धसादृश्ययोगपदसहजि । साकल्ये विद्यमाने च" इति हैमः । पुष्पैः सह. *i. e.*, पुष्पैः स हा सपुष्पा । Telang reads मालेवाञ्जासपुष्पा, though his commentator seems to have मालेवाञ्जा सपुष्पा as in our text. In this reading there is nothing for या and सा in the verse to refer to. या is confined to the sentence in the verse by the सा following in it, so it cannot refer to आञ्जा in आञ्जाव्याघात in the second sentence preceding. The intervention of the sentence कृतः also bars such reference. The dictum "सर्वानाम्नानुसन्धिर्दत्तिच्छन्नस्य" has therefore no scope here.

5. उच्चते या शिराभिः—वह + लटने कर्मणि = उच्चते । The idea of placing command on the head like a garland is a common one. Cf.—"तथेति शिषामिव भक्त'राज्ञामादाय सूध्नां मदनः प्रतस्थि" and "शिरौभिरुच्चते नराधिपैर्मांल्यभिवास्तु शासनम्"—Kirat.

6. विनयालङ्कृतम्—Predicative adjective to प्रभुत्वम् । Construe—प्रभुत्वं विनयालङ्कृतं प्रथयति not विनयालङ्कृतं प्रभुत्वं प्रथयति । As to how this leads to आञ्जायाः अव्याघातः see व्याख्या ।

29. राजा - अथ अपरमपि प्रयोजनं श्रोतुमिच्छामि ।

King—Now I wish to hear of the other utility also.

चाणक्यः तदपि कथयामि ।

Chanakya—I will tell you that too.

राजा—कथयताम् ।

King—Let it be told then.

चाणक्यः—शोणोत्तरे महचनात् कायस्थमचलं ब्रूहि—

"यत्तत् भद्रं भटप्रभृतीनां लेख्यपत्रं तत्तावद्दोष्यताम्" इति ।

Chanakya—Sonattara, tell Kayastha Achala this in my words—' Give me the record-sheet of Bhadrabhata and others'.

प्रतीहारौ—जं अज्जो आणवेदि [यदार्य्य आञ्जापयति] ।
(इति निष्क्रम्य पुनः प्रविश्य) अज्ज एदं पत्तअम् (आर्य्य
एतत् पत्रकम्] ।

Warder—As Noble Sir commands. (*Going out and coming back*) Noble Sir, this is the sheet.

चाणक्यः—(गृहीत्वा) वृषल श्रूयताम् ।

Chanakya—(*Taking it up*) Vrishala listen.

राजा—दत्तावधानोऽस्मि ।

King—I am attentive.

चाणक्यः—(वाचयति) स्वस्ति । सुगृहीतनामधेयस्य
देवस्य चन्द्रगुप्तस्य सहोत्थायिनां प्रधानपुरुषाणाम् इतोऽपक्रम्य
मलयकेतुमाश्रितानां परिमाणलेख्यपत्रम् । तत्र प्रथमं तावत्
गजाधरक्षो भद्रभटः अश्वाधरः पुरुषदत्तः महाप्रतीहारस्य
चन्द्रभानोर्भागिनियो डिङ्गरातः देवस्य स्वजनगन्धी महाराजो
वल्लगुप्तः देवस्यैव कुमारसेवको राजसेनः सेनापतेः सिंहवल्लस्य
कनोयान् भ्राता भागुरायणः मालवराजपुत्रो रोहिताक्षः
क्षत्रगणमुख्यो विजयवर्मा इति । एतावदेतत् पत्रम् ।

Chanakya—(*Reads*) May good come ! Record-sheet of the status of the high officials who made common cause with Sire Chandragupta of auspicious name and having deserted from here have sided with Malayaketu. Of them the very first (batch) is this—Bhadrabhata, the master of the elephants ; Purushadatta, the master of the horse ; Dingarata, nephew to

Chandrabhanu the chief warder ; Maharaja Balagupta, a distant relation of Sire ; Rajasena the old (lit. from childhood) attendant of Sire himself ; Bhagurayana, the younger brother of Sinhabala the commander-in-chief ; Rohitaksha the prince of Malava ; Vijayavarman, the foremost of our host of warriors. This sheet has this much.

CHARCHA

1. अपरर्नापि—Chanakya has given him the first reason, *i. e.* तवाज्ञाव्याघातः (Para 28) ; अपरर्नापि refers to the second.

2. लेखापवम—लिख् + ख्यत् कर्मणि लेखाम् that which is to be recorded. तस्य पत्रम् ।

3. सुगृहीत etc.—See Act I, *ante*.

4. परिमाण etc.—परिमौप्रते अनेन इति परि + मा + ल्युट् करणे परिमाणम् measure ; here *status*. तस्य लेखापवम् । Cf.—“सद्यः परात्मपरिमाणविवेकसूदः”, Act I, Sl. 10.

5. गजाघराचः—अच is व्यवहार transaction of business. “अक्षी ज्ञानात्मशकटव्यवहारेषु पाशके” इति मीदिनी । अधिगतः अचम् अघराचः employed, प्रादितम्— । गजेषु अघराचः, सुप्-सुपा ।

6. महाप्रतीहारस्य—प्रतिह्रियते अत्र इति प्रति + ह्र + घञ् अधिकरणे प्रतिहारः or प्रतीहारः warder. महान् प्रतीहारः etc.

7. स्वजनगन्धी—स्वः जनः स्वजनः relative. तस्य गन्धः लेशः स्वजनगन्धः trace of relationship. सः अस्ति अस्य etc.

8. कुमारसेवकः—कुमारस्य सेवकः attendant of the young prince. “याजकादिभिश्च” इति समासः (?) । शेषषष्ठा वा समासः । This is a servant that had been in attendance upon Chandragupta since the prince's childhood.

9. कनीयान्—अतिशयेन युवा इति युवन् + ईयसुन् कनीयान् or यवीयान् by “युवाङ्गयोः कनन्यतरस्याम्” ।

10. चक्रगण etc.—चक्र is चक्रिय, here a warrior. चक्राणां गणः । तच्चक्रं मुद्रा, etc. Dhundhi adds after this “एते वः देवस्य कार्ये अर्वाहताः सः” । Who are the वयम् here ? वयम् cannot refer to Bhadrabhrta

etc. because these are not the speakers. It is absurd to suppose that they executed a deed and deserted. No one else is referred to in the first person, hence the passage seems to be an interpolation.

11. एतावत् etc.—The whole scene is a farce, both Chanakya and Chandragupta know it as a farce, but to keep up the show, the contents of the record-sheet are to be treated as known to Chanakya, but unknown to the king. If the king is the reader of the sheet, as Dhundhi supposes, and Chanakya the listener, then the remark एतावत् etc. is meaningless, because Chanakya knows very well how far the document goes, and the remark adds nothing to his knowledge. If however, Chanakya reads and the king listens, the remark is a quite natural one. We therefore reject Dhundhi's reading and prefer to attribute the passage to Chanakya. “चाणक्यः वाचयति” etc., occurs in some of Telang's manuscripts. This requires change of speakers in the preceding speeches also and justifies the readings as adopted in our texts.

30. राजा—आर्य्य, एतेषामपरागहेतुं श्रोतुमिच्छामि ।

King—Noble Sir, I wish to know the reasons for the disaffection of these people.

चाणक्यः—वृषल श्रूयताम् । अत्र यावेती गजाधराश्व-
धराश्चौ भद्रभटपुरुषदत्तनामानौ, तौ खलु स्त्रीमद्यमृगयाशौली
हस्तश्राविकेण अनभियुक्ती मया अधिकाराभ्याम् अवरोप्य स्वजी-
वनमात्रेष्वैव स्थापितौ इति परपक्षे स्वेन अधिकारेण गत्वा
मलयकेतुमाश्रितौ । यावेती डिङ्गरातवलगुप्तौ तावपि अत्यन्त-
लोभाभिभूतौ त्वदत्तं जीवनम् अवहृमन्थमानौ तत्र बहु लभ्यते
इति अपक्रम मलयकेतुमाश्रितौ । योऽप्यसौ भवतः कुमारसेवको

राजसेन इति, सोऽपि तव प्रसादात् अतिप्रभूतकोषहस्त्यश्वं सह-
सैव तत् महदृश्वर्यम् अवाप्य पुनरुच्छेदेशङ्कया अचक्रम्य मलय-
कुतुमाश्रितः । योऽयमपरः सेनापतेः सिंहवल्लस्य कण्ठोयान् भ्राता
भागुरायणः असावपि तत्र काले पवतकेन सह समुत्पन्नसौहार्दः
तत्प्रीत्या च “पिता ते चाणक्येन व्यापादितः” इति उत्पादय
रहसि त्वासयित्वा मलयकेतुमपवाहितवान् । ततो भवदपथ-
कारिषु चन्दनदासादिषु निगृहीतेषु स्वदोषाशङ्कया अपक्रम्य
मलयकेतुमाश्रितः । तेनाप्यसौ मम प्राणरक्षक इति कृतज्ञता-
मनुवर्तमानेन आत्मनोऽनन्तरम् अमात्यपदं ग्राहितः । यौ तौ
रोहिताक्षविजयवर्माणी तावपि अतिमानित्वात् स्वदायादेभ्यः
त्वया दौयमानम् असहमानौ मलयकेतुमाश्रितौ । इत्येषाम-
परागहेतवः ।

Chanakya—*Vrishala*, listen. These two here, the master of elephants and the master of horse Bhadrabbata and Purushadatta by name, are addicted to wine, women and the chase and are indeed inattentive to the inspection of the elephants and the horse ; so they were removed by me from their office and placed on but a subsistence-allowance. Thus disaffected they left and have now attached themselves to Malayaketu, each in his respective capacity. As to Dingarata and Balagupta, these two, swayed too much by greed, deeming the salary allowed by you as not enough, have deserted, and attached themselves to Malayaketu, thinking they will get more there. Regarding your old attendant Rajasena, he too, through your favour, having suddenly come by great affluence with elephants, horse and immense wealth, has run away.

dreading resumption (*i. e.*, confiscation), and attached himself to Malayaketu. He too, Bhagurayana, the younger, brother of Simhabala the commander-in-chief, had contracted friendship in those trying times with Parvataka, and through love for him had told Malayaketu "Your father has been killed by Chanakya" and with this invention had scared him away; next when Chandanadasa and others that were working harm unto you were being punished, he, through apprehensions due to his own guilt, ran away and attached himself to Malayaketu. That prince too in pursuance of gratitude that he had saved his life, caused him to accept the office of minister next to him in power (*Or*—in constant attendance upon him). As to Rohitaksba and Vijayavarman, these two again, through in-ordinate self-esteem not tolerating your gifts to your own kinsmen, have gone over to Malayaketu. These are the reasons for the disaffection of these men.

CHARCHA

1. एतेषामपराग etc.—As already remarked the show here is a got up one. Chandragupta knows full well that there is no real अपराग anywhere but assumes the existence of अपराग for appearance's sake.

2. स्त्रीमद्य etc.—स्रगयनम् इति स्रग (अदन्त चुरादि) + षिच् स्वार्थे + श भावे स्रगया chase स्त्री च मद्यश्च स्रगया च स्त्रीमद्यस्रगयाः । ताः श्रीलयतः इति स्त्रीमद्यस्रगया + शौल + षिच् स्वार्थे + ण कर्त्तरि ।

3. स्वजीवन etc.—जीवति अनेन इति जीव + ल्य ट् करणे जीवनम् subsistence, allowance. स्वस्य जीवनम् । तदेव, मयूरव्यंसकादि etc. द्वितीया करणे ।

4. स्त्रिन् अश्विकारिष etc.—गजाधाच्च employed there as गजाधाच्च and अश्विकारिष also in the same capacity. करणे श्या ।

5. जोवनम्—Deriv. above. Here = salary, not mere subsistence—allowance.

6. अतिप्रभूत etc.—कीषाश्च हस्तिनश्च अश्वश्च कीषहस्ताश्चः । एकवचनानि किं

not available because here कौष is not a सेनाङ्ग । 'अतिप्रभूताः कौषहस्ताश्वाः' यस्मिन् तादृशं 'मङ्गल एश्वर्थं मवाप्य पुनः भूयः यः 'उच्छेदः' ऐश्वर्येण वियोजनं तस्य 'शङ्कया' भयेन यदि वा राजा बहू एतददत्तम् इति पुनः आत्मसातं कुर्यात् इति उत्प्रेक्षमाण इत्यर्थः 'अपक्रस्य मलयकेतुमाश्रितः' ।

7. तत्र काले—At the time of the siege. Parvataka was helping Chandragupta during the siege.

8. समुत्पन्न etc.—सौहादं friendship (See "सौहादात् कृतकृत्यतैव" etc. Act II, *ante* and our S&k.) समुत्पन्नं सौहादं मस्य ।

9. इत्युत्पाद्या—इति एतत् उत्पाद्या कल्पयित्वा having invented this story. Here चाणक्य treats चन्द्रगुप्तं as ignorant of the facts of Parvataka's death, which really he is not, but pretends to be so.

10. रक्षसि etc.—See Act I, *ante*.

11. भवदपथ्य etc.—See राजापथ्य etc. Act I, *ante*.

12. स्वदोषाशङ्कया—स्वस्य दोषः his own guilt. The guilt is the उद्घावन of the story as alleged above, and the अपवादन of मलयकेतुः । तस्मादाशङ्का, सुपसुपा । तथा । हेतौ श्या ।

13. प्राणरक्षकः—प्राणानां रक्षकः । "याजकादिभिश्च" इति समासः (?) । As the याजकादि list does not include रक्षक, we suggest शेषषष्ठीतत् here as in विभुवनविधातुः etc. Or—प्राणान् रक्षतीति + प्राण + रक्ष + अण् कर्त्तरि = प्राणरक्षः । ततः स्वार्थे कन् ।

14. अनुवर्त्तमानेन—अनु + वृत् + शानच् कर्त्तरि pursuing *i. e.*, following the dictates of.

15. गार्हितः—See *ante* संज्ञां गार्हितव्याः Act I. गृह् + णिच् क्त ।

16. आत्मनोऽनन्तरम्—अन्तर interval. अविद्यमानमन्तरमस्य अनन्तरम् next. 'आत्मनः' स्वस्य राजपदस्य 'अनन्तरम्' अदूरम् 'अमाल्यपदम्' । Cf.—"नरेन्द्रसूलायतनादनन्तरं तदास्पदं श्रीयैवराजसंज्ञितम्" ।

17. स्वदायादिभ्यः—दा + घञ् कर्मणि दायः bequest. दायमदन्ति इति दाय + अद् + अण् कर्त्तरि दायादाः kinsmen. "दयादौ सुतवान्भवौ" इत्यमरः । स्वस्य दायादाः । स्व refers to Chandragupta. स्वदायादाः the royal-kinsmen. They cannot tolerate your gifts to your own kinsmen, just fancy !

31. राजा—एवम् एतेषु परिज्ञातापरागहेतुषु क्षिप्रमेव कस्माच्च प्रतिविहितमाय्येण ?

King—The reasons for the dis-affection of these men being thus known, why were not these remedied forthwith by Noble Sir ?

चाणक्यः—वृषल, न पारितं प्रतिविधातुम् ।

Chanakya—Vrishala, these could not be remedied.

राजा— किमकौशलत् उतः प्रयोजनापेक्षया ?

King—Was that through tactlessness, or in view of some object ?

चाणक्यः—कथमकौशलं भविष्यति ? प्रयोजनापेक्षयैव ।

Chanakya—How could it be tactlessness ? In view of some object indeed.

राजा—प्रयोजनमिदानीं श्रोतुमिच्छामि ।

King—I wish now to know the object.

चाणक्यः—श्रूयतामवधार्यताञ्च । इह खलु विरक्तानां प्रकृतीनां द्विविधं प्रतिविधानम्—अनुग्रहो निग्रहश्च । अनुग्रहस्तावत् आक्षिप्ताधिकारयोः भद्रभटपुरुषदत्तयोः पुनरधिकारा-रोपणमेव । अधिकारश्च तादृशेषु व्यसनयोगादनभियुक्तेषु पुनरारोप्यमाणः सकलमेव राजस्य मूलं हस्तप्रश्वम् अवसादयेत् । डिङ्करातवलगुप्तयोः सकलराज्यप्रदानेनापि अपरितुष्यतोः अनुग्रहः कथं शक्यः ? राजसेनभागुरायणयोस्तु धनप्राणनाश-भीतयोः कुतऽनुग्रहस्यावकाशः ? रोहिताक्षविजयवर्मणोरपि दायादमसहमानयोः अतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति ? इति परिहृतः पूवः पक्षः । उत्तरोऽपि खलु वयम् अचिरादधिगतनन्दैश्चर्याः सहोत्थायिनं प्रधानपुरुषवर्गम् उग्रं

दण्डेन पीडयन्तो नन्दकुलानुरक्तानां प्रकृतीनाम् अविश्वास्या
 एव भवामः इत्यतः परिहृत एव । तदेवम् अनुगृहीतास्मात्-
 पक्षो राक्षसोपदेशप्रवणो महीयसा स्तच्छ्रवणेन परिहृतः पितृ-
 वधामर्षो पर्वतकपुत्रो मलयकेतुः अस्मानभियोक्तुमुद्रतः । सोऽयं
 व्यायामकालो नोत्सवकालः इति दुर्गसंस्कारे प्रावक्ष्ये किं
 कौमुदीमहोत्सवेन इति प्रतिषिद्धः ।

Chanakya—Vrishala, listen and learn. Verily, for dis-
 affected officers the remedy here is two-fold—reward and
 punishment (conciliation and repression). Of Bhadrabhata
 and Purushadatta, whose offices have been wrested from them,
 re-appointment alone is the conciliation. Office again re-
 entrusted to people so careless through questionable pursuits,
 would ruin the whole of our cavalry and elephant force, the very
 basis of the kingdom. Of Dingarata and Balagupta who are
 extremely greedy and would not be contented even by the
 gift of the whole kingdom, how could conciliation be possible?
 Where again is the room for conciliation with respect to Raja-
 sena and Bhagurayana who apprehend loss of wealth and life?
 What kind of conciliation would give pleasure to Rohitaksha
 and Vijayavarman who are supremely sensitive and do not
 brook your kin. Thus the first alternative is dismissed. The
 last too is indeed dismissed from the consideration that with
 the fortune of the Nandas recently acquired, we, grinding with
 hard punishment the batch of high officials that made common
 cause with us, shall for ever become objects of distrust to such
 subjects as are attached to the family of Nanda. So, having
 favoured our late servants in this manner, Malayaketu the son
 of Parvataka, angered by the murder of his father, following
 the advice of Rakshasa, stands ready to attack us with a huge

force of Mlechchas. This now is a time for exertion, and not festivities, so, as repairs to the fort have to be commenced, away with the Kaumudi-festival. Hence it was prohibited.

CHARCHA

1. पारितम्—पार + णिच्स्वाये (ुराद्) + क्त भावे ।
2. अकौशलात्—कुशल expert, तस्य भावः कौशलम् skill न कौशलम् clumsiness. Do not say न कुशल, अकुशलः ; तस्य भावः etc., because in the rule “न नञ् पूर्वान्तपुरुषात्—” prohibits अर्भावे after अकुशल in this sense. We may however say अकुशलस्य इदम् इत अकुशल + अण् by “तस्येदम्” and obtain अकौशल and आकौशल by “नजः शुचौश्चर—” which directs the optional वृद्धि of the पूर्वपद ।
3. अवधार्यताम्—अव + धृ + णिच् + लोट् ताम् कर्म णि let it be known.
4. प्रतिवधानम्—प्रत + वि + धा + ल्यट् भावे remedy.
5. आचिप्तः etc.—आ + चिप् + क्त कर्माण् wrested. अधिकार office. आचिप्तः अधिकारः अनयोः etc.
6. पुनराध etc.—अधिकारी आरोपणम् । पुनः अधिकारारोपणम्, सुदसुपा ।
7. व्यसन etc.—‘तादृशेषु’ तर्थावेषु ‘व्यसनस्य’ दुष्क्रियायाः ‘योगात्’ सङ्घावात् ‘अनभियुक्तेषु’ असावधानेषु जनेषु ‘पुनरारोपमाणः’ भूयः संयोज्यमानः ‘अधिकारः राजस्य मूलम्’ आलम्बनं ‘हस्ताश्च’ करितुरग्य ‘सकलमेव’ निःशेषमेव अवसादयत्’ उन्मूलयत ।
8. धनप्राण etc.—धननाश of राजसेन and प्राणनाश of Bhagurayana. धनप्राणाश as read by Telang does not apply to Bhagurayana. 9. दयादम् etc.—See para 30, ante. Or दायमाददते &c. with क as in तत्त्वबोधिनौ । See our Kirat XI. 45.
10. परिहृत—etc —परि + हृ + क्त कर्म णि lit, avoided, hence met. The first alternative is met. The alternative is अनुयह ।
11. उत्तरोऽप etc.—The latter alternative, i. e., नियह, दण्ड । Repression also is out of question—reason follows—‘अचिरात्’ अनन्तपूर्वं सम्पत्येव ‘अधिगत’ प्राप्त ‘नन्देत्यर्थे’ नन्दराज्यं टैः तादृशाः ‘वधं सह’ अस्माभिः सह एकात्मतया ‘उत्थायिन’ कर्तोदय नन्दराजस्य ‘प्रधानपुरुषवर्ग’ भद्रभटादिकम् उद्येण’ कठोरैश्च ‘दण्डेन पीडयन्तः’ सन्तः ‘नन्दकुले अनुरक्तानाम्’ अद्वापि भक्तियुक्तानां ‘प्रकृतौनाम् अविश्रास्ताः’ शङ्कनीया ‘एव भवामः ।’ अस्मान्पि

प्राघ् काले दण्डयिष्यन्ति इहि ते नाम्नासु रक्ता भवेयुः तत् कुतो राज्यप्रतिष्ठा । 'इति' हेतोः 'उत्तरोऽपि' पक्षः 'खलु परिहृत एव' । 'तत्' तस्मात् 'एवम्' अनेन प्रकारेण 'अनुगृहीतः अस्मत्पक्षः' भागुरायणप्रभृतिः येन तादृशः अतएव अस्मच्छिद्राभिज्ञः 'राक्षसस्य उपदेशे प्रवणः अद्धानः तेन च तस्मिच्छिद्रे प्रहरणक्षमः 'पितुर्द्वेन अनर्षी' जातक्रोधः 'पर्व' तकपुत्रो मलयकेतुः महीयसा खिच्छवलेन परिहृतः सन् अस्मान् अभियोक्तुम् उद्यतः' । 'सः' तादृशो घोरः अयं कालः 'व्यायामसू' प्रयत्नस्य कालः, 'उत्सवस्य' प्रमोदस्य 'कालो न इति' हेतोः 'दुर्गस्य संस्कारे' प्रारब्धव्यं तदुपेक्षया "कौमुदीनहीतसवेन किं' स्यात् ? नूनं पराजय एव स्यात् । 'इति' हेतोरुत्सवः 'प्रतिषिद्धः' ।

32. राजा—आर्य्य, वहु प्रष्ठव्यमत्र ।

King—Noble Preceptor, there is much to enquire in this matter.

चाणक्यः—वृषल, विश्रब्धं पृच्छ, ममापि वहाखे प्रयमत्र ।

Chanakya—Vrishala, ask freely, I have much to say in this matter.

राजा—सोऽयस्य सर्वं सगानर्थस्य हेतुः मलयकेतुः कस्मादपक्रामन् उपेक्षितः ?

King—Why again was Malayaketu, the root of all this evil, overlooked while escaping (*i. e.*, suffered to escape) ?

चाणक्यः—वृषल. अनुपेक्षणे द्वयो गतिः—निगृह्येत वा प्रतिश्रुतं राज्याद् प्रतिपादयेत् वा । निग्रहे तावत् पर्व तकः अस्माभिरिव व्यापादितः इति कृतघ्नतायाः स्वहस्तो दत्तः स्यात् । प्रतिश्रुतराज्याद् प्रतिपादनेऽपि पर्व तकविनाशः केवलं कृतघ्नतामात्रफलं स्यात्, इति मलयकेतुरपक्रामन् उपेक्षितः ।

Chanakya—Vrishala, there would have been two courses if not overlooked—either he should have been seized or half

the kingdom promised should have been made over. In seizing, we should have lent our own hand to the treachery and ingratitude that Parvatak was killed by ourselves. In making over half the kingdom promised, again, the murder of Parvataka would have had treachery and ingratitude for its only reward. Hence Malayaketu was overlooked, while escaping.

राजा—अत्र तावदेवम् । राक्षसः पुनरिहैव वर्तमानः
आर्थेण उपेक्षितः इत्यत्र किमुत्तरमार्यस्य ?

King—It is indeed so in this matter ; but what is Noble Preceptor's explanation of the fact that Rakshasa staying in this very city was overlooked by Noble Preceptor ?

चाणक्यः—राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिर-
मेकत्रवासाच्च शीलज्ञानां नन्दानुरक्तानां प्रकृतौनाम् अत्यन्त-
विश्वास्यः प्रज्ञापुरुषकाराभ्यामुपेतः सहायसम्पदा अभियुक्तः
कोषवान् इहैव अन्तर्नगरे वर्तमानः खलु महान्तम् अन्तः-
कोपमुत्पादयेत् । दूरीकृतस्तु वाह्यकोपमुत्पादयन्नपि कथमपि
उपायैवशयितुं शक्यः इत्ययम् अत्रस्थ एव हृदयेशयः शङ्कुरिव
उद्धृत्य दूरीकृतः ।

Chanakya—Again, Rakshasa, endowed with wisdom and enterprise, possessing men and money, backed by a large number of helpers, and by steady devotion to his king and long residence together, an object of great confidence to subjects that are still royal to Nanda and appreciate character, would create serious internal disaffection staying within this very city ; but sent away, he is capable of being forced to subjection, some how, by expedients though causing dis-

affection outside. So, like a plug rankling in the heart only when he is here, he was extracted and cast off.

CHARCHA

1. सोऽप्यस्य etc.—‘अस्य सर्वस्य’ अनग्रस्य हेतुः मलयकैतः कस्मात् ‘अप-
क्लानम्’ अपसरन् ‘उपेक्षितः अपि’ अनुपलक्षितश्च । The अप appears almost
superfluous. The reading याऽस्य seems better.

2. अनुपेक्षणे etc.—मलयकैतोः ‘अनुपेक्षणे’ कर्तव्ये ‘इयो गतिः’ द्वौ पक्षौ
स्थांताम्—निग्रहपक्षः अनुग्रहपक्षश्च ‘निगृहीत वा’ (etc.), अनुग्रहपक्षे ‘प्रतिश्रुत राज्याङ्गं
प्रतिपाद्यते वा’ । ‘निग्रहे तावत् पर्वतकः अस्माभिः व्यापादितः’ न तु राक्षसेन ‘इति’
एवंरूपायाः ‘कृतघ्नतायाः’ विश्वम्भवातितायाः ‘स्वस्थ’ आत्मन ‘हस्तः’ अव स्वः ‘दत्तः
स्यात्’ वयमेव निजकृतघ्नतां ख्यापयेम । पुत्रहन्ता पितरमापि हतवान् नास्ति सन्देहः
इति लोको मन्यते । अनुग्रहपक्षे प्रतिश्रुतस्य राज्याङ्गस्य प्रतिपादनेऽपि ‘दानेऽपि न
इष्टसिद्धिः यतस्तदा ‘पर्वतकविनाशः केवलं कृतघ्नतामात्रं फलं’ यस्य तादृशः ‘स्यात्’
विश्वस्तं पर्वतकं हत्वा कृतघ्नता च कृता राज्याङ्गं च नैव रक्षितम् इति निष्फला
मित्रहत्या कलङ्कितमात्रमापद्यते ।

3. राक्षसोऽपि etc.—राक्षसोऽपि इहैव अन्नं गरि वर्त्तमानः महान्तमन्तःकोपं
खलु उतपादयत् । How ? Because he is शीलज्ञानं नन्दानुरक्तानां प्रकृती-
नाम् अत्यन्तविश्वास्यः । For this there are two reasons—(i) ‘स्वार्तिनं’
नन्दे स्थिरानुरागत्वात्’ ; (ii) ‘सुचिरम् एकवक्त्राच्च’ । He has great per-
sonal qualifications too for this work—he is प्रज्ञापुरुषकाराभ्यामुपेतः’
सहायसम्पदाभियुक्तः, कोषवान् । ‘दूरीकृतस्तु’ अपवाहती राक्षसः पुनः ‘वाह्या-
कोपमुत्पादयन्नपि उपायैः’ सामार्थाभिः ‘कथमापि वशायत् वशं गमयितुं शक्यः’ इति
हेतोः ‘अत्रस्थ एव’ यदा इह वसति तदैव हृदयेशयः’ मर्मगतः ‘शङ्क रिद’ कौल इव
‘अयम्’ उद्धृत्य दूरीकृतः यतो दूरस्थाऽयं नैव हृदयेशय इव शङ्कः ।

4. स्थिरानुरागत्वात्—स्थिरः अनुरागः अस्य । तस्य भावः etc. हेतोः प्रथमः ।
Telang reads स्थिरानुरागित्वात् । Expound स्थिरः अनुरागः । सः अस्य अस्मि
इति स्थिरानुराग + इति मत्वर्थः । तस्य भावः etc. But remember ‘न कर्मधारया-
न्दात्वर्थीयः बहुव्रीहश्चेत् अर्थप्रतिपात्तकरः’ । Hence we prefer our reading.

5. अत्यन्त etc.—अत्यन्तं विश्वास्यः, सुपसुपा ।

6. प्रज्ञापुरुष etc. — पुरुषः क्रियते अनेन इति पुरुष + क्त + घञ्, करणे पुरुष-
कारः manliness, enterprise etc. प्रज्ञा च पुरुषकारश्च । ताभ्यामुपेतः युक्तः ।

7. सहाय etc.—सह अयने इति सह + अय + अच् कर्त्तरि सहायः helper. सम् + पद + क्तिप् भावे सम्पत् सहायः profusion. सहायानां सम्पत् richness in allies etc. तथा आभयुक्तः । He has a large following, hence to be dreaded.

8. कौषवान्—कौष funds. He has money. With men and money at command, he would work vast mischief staying here.

9. अन्तर्नगर—नगरस्य अन्तः अन्तर्नगरम्—राजदन्ताद । Or अन्तःस्थित नगरम् etc. Or—नगर इत्यन्तर्नगरम्, अव्ययी—&c.

10. अन्तःकोपम्—अन्तः मध्ये प्रकृतिषु इत्यर्थः कोपः अपरागः अन्तःकोपः internal trouble. सुप् सुपा ।

11. बाह्यकोपम्—बाह्यर्भवम् बाह्यम् (यञ्) external, by “बाह्यर्षाष्ट-कोपश्च” । बाह्यः कोपः etc

12. वशयतुम्—वशं गमयितुं मात वश + षिच् (नामधातु) + तुसुन ।

13. अत्रस्थ एव—He is like a dart lodged at heart only when he is here, not while away. (This is the force of एव) । Hence he was driven away.

14. हृदयशयः—हृदयं शयते इति हृदयं + शी + अच् कर्त्तरि । The शी is optionally retained by “शयवासनासञ्चकालात्” । Thus हृदयशयः also.

33. राजा—आर्य्यं कस्मात् विक्रमं न गृहीतः ?

King—Noble Preceptor, why was he not seized by force ?

चाणक्यः—राज्ञसः खल्वसौ । विक्रमं गृह्यमाणो युष्मद्-वल्लानि वद्धन्नि नाशयेत् स्वयं वा विनश्येत् । एवं सति उभय-थापि दोषः । पश्य—

स हि भृशमाभियुक्तो यदुग्रप याहिनाशं

ननु वृषल वियुक्तस्तादृशेनासि पुंसा ।

अथ तव वलमुख्यान् नाशयेत सापि पोडा

वनगज इव तस्मात् सोऽभ्युपायैर्विनियः ॥ २५ ॥

Chanakya—Verily, Vrishala it was Rakshasa (we had to deal with). In an attempt to seize him by force, he might have either killed a large number of your warriors or perished himself. With such an attempt, undesirable result follows either way. Mark—Pressed hard, if he suffers death, then, Vrishala, you are indeed deprived (of the services) of an incomparably good man ; if on the other hand, he kills your leading fighters, that again is an injury. So like a wild tusker he has to be managed by stratagem.

CHARCHA

1. विक्रम्य—वि + क्रम + ल्यप् having applied force.
2. गृह्यमाणः—ग्रह् + शानच् कर्मणि । Note the वर्त्मानकाल—गृह्यमाणः *not* गृहीतः । He will either get killed himself or kill our heroes *before he is taken*.
3. एव सति—एवम् thus. Thus happening, *i. e.*, attempt being made to seize by force.
4. असि—Telang reads अपि which is not easily parsed.
5. अथ—Introduces पक्षान्तरं । On the one hand, such an able minister is lost unto you ; on the other, there is such a huge loss of your leading fighters.
6. नाशयेत्—वलमुख्याः नश्येयुः = स वलमुख्यान् नाशयेत् । Telang reads घातयेत् (घ्न + णिच् + लिङ्, यात्) with णिच् स्वाँ ।
7. वनगज - etc.—वनचरो गजः, शाकपाधिवादि । Cf.—“आरख्यकं गज-निव प्रगुष्ठीकरोमि” Act I, Sl. 26.
8. अन्वयः ॥ ननु इषल पश्य, भ्रश्मभियुक्तः स यदि विनाशमुपेयात् तादृशेन पुंसां वियुक्तः असि ; अथ तव वलमुख्यान् नाशयेत्, सा अपि पीडा । तस्मात् स वनगज इव अभ्युपादेविनेयः । व्याख्या—‘ननु इषल’ अयि चन्द्रगुप्त ‘पश्य’—‘भ्रश्मभियुक्तः’ अस्मद्वलैः वलवदाक्रान्तः ‘सः’ राक्षसः ‘यदि विनाशम् उपेयात्’ मरणं भजेत तदा ‘तादृशेन’ तथाविधेन प्रज्ञाविक्रमशालिना ‘पुंसां’ पुरुषेण वियुक्तः ‘असि’ विरहितो भवसि । यस्य गृह्णाय इयान् प्रयत्नः स एव चेत् क्षियते को लोभी लब्धः ? ‘अथ’ पक्षान्तरं यदि स युध्यमानः ‘तव वलमुख्यान्’ सेनानायकान् ‘नाशयेत्’

हन्वात् सा अपि पीडा महानपकारः [विधेयप्राधान्यात् स्त्रीलिङ्गता ।] 'तस्मात्' ततः उभयथापि दोषे सति विक्रम्य गृहणस्य अविषयोऽसौ किन्तु 'सः वनगज इव' काननकरौ इव आरख्यको गज इव 'अभ्युपायैः' कौशलेन 'विनियः' साधनीयः 'शिखां ग्राहयितव्यः ।

34. राजा—न शक्नोमी वयम् आर्यस्य वाचा वाचमतिशाययितुम् । सर्वथा अमात्य राक्षस एव अत्र प्रशस्यतरः ।

King—We cannot make our speech excel Noble Sir's speech. In this matter minister Rakshasa indeed is by all means the more praise-worthy.

चाणक्यः—(सक्रोधम्) "न भवान्" इति वाक्यशेषः । भो वृषल, तेन किं कृतम् ?

Chanakya—(In anger) "Not thyself" (thus) ends your sentence. What has been done by him, Ho ! Vrishala ?

राजा—श्रूयताम् । तेन खलु महात्मना—

लब्धायां पुरि यावदिच्छुमुषितं कृत्वा पदं नो गले

व्याघातो जयघोषणादिषु वलादस्मद्दलानां कृतः ।

अत्यर्थं विपुलैश्च नीतिविभवैः सम्बोहमापादिता

विश्वास्येष्वपि विश्वसन्ति मतयो न खेषु वर्गेषुनः ॥ २६ ॥

King—Listen. By him the lion-hearted (lit. high minded) stay was made in the captured city planting his foot on our very neck, as it were, as long as he desired ; obstruction was forcibly offered to proclamation of victory etc. by our troops ; (by him) thrown into great confusion with the majesty of his policy our minds do not trust in even the most trust-worthy of our own partisans.

OHARCHA

1. वाचा etc.—वाक् वाचम् अतिशेते = वयं वाचा (अनुक्ते कर्त्तरि ढतीया) वाचम् अतिशाययामः; etc. Cf.—“धान्नातिशाययति धान सहस्रधाम्नः” SI. 17, ante. *Dhundhi* reads मतिमतिशयित्म्—to surpass the wit. But it seems more natural to speak of wit surpassing wit, speech surpassing speech etc. in stead of a person surpassing wit or speech etc.

2. न भवान् etc.—वाक्यस्य लदुक्तस्य शेषः उपसंहारः; *i. e.*, you mean to add भवान् न प्रशस्यतरः; but do not add it only through courtesy.

3. तेन खलु etc.—आत्मन् is सत्त्व । महान् आत्मा अस्य । *Telang* reads येन which seems to violate grammar because the correlative तच्छब्द is wanting; nor is it connected with any noun in the preceding sentence श्रूयताम् ।

4. अन्वयः ॥ तेन खलु महात्मना नः गले पदं कृत्वा लब्धायां पुरि यावदिच्छम् उषितम्, अस्माह्वानां जयघोषणादिषु व्याघातः कृतः, विपुलैः नैतिविभवैः नः मतयः अत्यर्थं सस्मोहमापादिताश्च (सत्यः) विश्वासेऽपि स्वेषु वर्गेषु न विश्वसन्ति । व्याख्या—‘तेन खलु महात्मना’ उरुसत्त्वेन विपुलबुद्धिना वा पुरुषेण ‘नः गले पदं कृत्वा’ पार्श्वेन तु गले पौडयित्वा [लोकोक्तिरियम्] अस्मान् विभूय इत्यर्थः ‘लब्धायां पुरि’ जितायां नगर्थां कुसुमपुरे इत्यर्थः ‘यावदिच्छ’ यथारुचि ‘उषितं’ स्थितम् । अस्मान्भिर्जिता पुरी, स तु शत्रुः निजि इव नगरे तत्र यथेच्छं स्थितः, नूनं महात्मा सः । न केवलं स्थितोऽसौ किन्तु स्थितेन तेन ‘अस्माकं वलानां’ सैन्यानां ‘जयघोषणादिषु’ विजयप्रख्यापनप्रसृतिषु विजितकर्मसु वलात् [हेतौ, लघ्वलोपे कर्मणि वा प्रसौ] ‘व्याघातः कृतः’ विघ्नः उत्पादितः । सः अत्रस्थित इति वयं विजयं प्रख्यापयितुं न शक्ताः तत महात्मा किल सः । तत उत्तरकालं पुनः तेन ‘विपुलैः’ महद्भिः ‘नौत्याः’ नयस्य सुप्रयुक्तस्य ‘विभवैः’ सम्पद्भिः निर्दोषनयवलो रित्यर्थः अनुक्तकर्त्तरि ढतीया ‘नः मतयः’ अस्माकं बुद्ध्यः ‘अत्यर्थं’ परमं ‘सस्मोहं’ सूदृताम् ‘आपादिताः’ गमिताः सत्यः ‘विश्वासेऽपि’ आत्रेषु च बनेषु’ निजेषु पक्षेषु भद्रभटप्रसृतिषु, ‘न विश्वसन्ति’ सन्दिहते । स्थित्या च नः प्रधानपुरुषान् उपजापदूषितान् कृत्वा शिष्टांश्च अविशासगान् विधाय गतः इति महात्मा एव सः ।

5. यावदिच्छम्—यावती इच्छा तावत् उषितम् इति यावदिच्छम्, अव्ययीभावः । Or better यावती इच्छा यस्मिन् कर्मणि तद् यथा तथा—वहुव्रीहिः । Qual. the क्रिया in उषितम् ॥ मतयः मोहमापद्यन्ते becomes in णिच्, नैतिविभवाः सतीः मोहमापाद्यन्ति and in V. ch नैतिविभवैः मतयः मोहमापाद्यन्ति &c.

6 *Remark*—After capitulation राक्षस lived in the city for some time making plans for the restoration of the Nanda Dynasty (See Intro.)

35. चाणक्यः—(विहस्य) एतत् कृतं राक्षसेन ? ब्रह्मल, मया पुनर्जातं नन्दमिव भवन्तमुद्धृत्य भवानिब भृतले मलय-केतुः राजाधिराजपदे नियोजित इति ।

Chanakya—(With a laugh) Is that all that is done by Rakshasa? I thought, however, Vrishala, that like you Malayaketu has been raised in the world to the dignity of King of kings, you having been uprooted like Nanda.

राजा—अन्ये नैवेदमनुष्ठितम् ; किमत्र आर्यस्य ?

King—This has been done by another, forsooth. What is in it of my Noble Preceptor ?

चाणक्यः—हे मत्सरिन् !

आरुह्यारूढकोपस्फुरणविषमितायाङ्गुलीमुक्तचूडां
लोकप्रत्यक्षमुयां सकलरिपुकुलोच्छेददौर्घां प्रतिज्ञाम् ।

केनान्येनावलिप्ता नवनवतिशतद्रव्यकोटीश्वरास्ते

नन्दाः पर्यायभूताः पशव इव हता पश्रततो राक्षसस्य ॥२७॥

Chanakya—Ha ! Detractor, — By which ‘another’—having undertaken before the eyes of the world the grim vow in which the tuft of hair was unloosened with the tips of fingers that were unsteadied by the sway of wrath which was aroused, the vow arduous because involving the extirpation of the entire family of the enemy,—were killed the nine conceited Nandas, masters of ninety-nine hundred *Kotis* of gold like beasts doomed by turns, Rakshasa looking on ?

अन्वयः ॥ केन अन्येन लोकाप्रत्यक्षम् आरूढकोपस्य, रणविषमितायाङ्गुलीमुक्तचूडाम्
 उयां सकलरिपुकुलोच्छेददीर्घां प्रतिज्ञाम् आरूढ्य अवलिप्ताः नवनवतिशतद्रव्यकोटीश्वराः
 ते नन्दाः पर्यायभूताः पशव इव पश्यतो राक्षसस्य हताः ? — व्याख्या—हे 'मत्सरिन्'
 सत्पौरुषे विद्विष्ट, इदमन्येन अनुष्ठितं मन्यसे, ननु पृच्छामि कोऽसौ अन्यः ? केन
 अन्येन लोकस्य जगतः 'प्रत्यक्ष'दृष्टिगोचरं यथा तथा 'आरूढः' सञ्जातः यः 'कोपः' अस्य
 'रूढ'रणेन' आविर्भावेन वह्निर्वकाशेन इत्यर्थः 'विषमिताः' अधीरा या 'अयाङ्गुल्यः'
 अङ्गुल्ययाणि तैः मुक्ता अपनीतवन्धना 'चूडा' शिखा यस्यां तादृशीम् 'उयां' वीरां
 प्राणहरतात् भयङ्करां 'सकलस्य' आखलस्य निःशेषस्य इत्यर्थः 'रिपुकुलस्य' शत्रुवधस्य
 नन्दान्वयस्य इत्यर्थः 'उच्छेदेन' ध्वंसेन 'दीर्घां' कालापेक्षिणीं कठोराभिति यावत्
 'प्रतिज्ञां' सत्यम् 'आरूढ्या' अङ्गीकृत्य 'अवलिप्ताः' हताः नवनवतिशतानां द्रव्यकोटीनां
 वित्तकोटीनाम् 'ईश्वराः' स्वामिनः 'ते' प्रसिद्धाः 'नन्दाः पर्यायभूताः' क्रमोपस्थिताः
 "पशवः इव" बलिकर्मणि एकरज्जुनिबद्धाः छागला इव 'पश्यतो राक्षसस्य' पश्यन्तं
 राक्षस-सनाइत्य हताः' हिंसिताः ? मथैव नान्येन केनापि इत्यर्थः ।

CHARCHA

1. एतत् कृतम् etc.—He feigns surprise at the smallness of Rakshasa's success,

2. मया पुनर, etc. — This is a raillery. Of. — "हृ वशिष्ठः मया पुनर्ज्ञातं वाम्नो वा इको वा" in uttara ।

3. मत्सरिन्— "मत्सरौऽन्यशुभहृषे" इत्यमरः । Here शुभहृषे is गुणहृषे । सः अस्ति अस्य etc.

4. आरूढ etc.—सम smooth, co-ordinated. विभिन्न समेभ्यः विषमम् without co-ordination. विषमा कृता इति विषमा + णिच् + क्त कर्मणि rendered without co-ordination. अया चासौ अङ्गुली च अयाङ्गुली tip of finger. See अग्रहस्त in Sak IV. Now see व्याख्या for समास ।

5. लोकप्रत्यक्षम्—अक्ष is इन्द्रिय । then प्रादितत् । Or अवयोभाव with-
 अक्षि ; attaching अश् आद्यच् ; see ante. and our Sak I.

6. उयां दीर्घाम्—उय refers to the character of the vow. It is उय grim, because it wanted to kill. दीर्घ refers to the scope

of the vow. It was दीर्घ long, *i. e.*, arduous because it meant to kill *all*.

7. नवनवति etc.—द्रव्य is धन money. “द्रव्यं भव्ये धने ज्ञादौ” इति हैमः । नवाधिका नवतिः नवनवतिः, शाकपार्थिवादि । तत्संख्यकानि शतानि, शाकपार्थिवादि । द्रव्यानां कोव्यः द्रव्यकोव्यः । नवनवतिशतसंख्याकाः द्रवाकोव्यः etc.

8. पथ्यायभूताः—परि + अय + घञ् भावे पथ्यायः turn. भूत is here जात appeared उपस्थित । पथ्यायैष भूताः । इतत् or सुपसुपा । The reference is to the tying up of animals for sacrifice one after another.

9. राक्षसश्च—“षष्ठी चानादरे” इति षष्ठी । Also optionally ७मी ।

36. अपि च—

गृध्रे रावङ्गचक्रं विद्यति विचलितैर्दीर्घनिष्कम्पपक्षैर्-

धूमैर्ध्वस्ताकंभासां सघनमिव दिशां मण्डलं दर्शयन्तः ।

नन्दानां नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैतान्

निर्वान्तप्रदापि नैते स्तुतवहलवसावाहिनो ह्यवाहाः ॥२८॥

Moreover—Behold, even now do not go out these funeral fires of the Nandas which cause the large amount of issued (*i. e.*, melted) fat to flow, gladdening yonder creatures that live on the burning ground, and which cause the whole circuit of the points of the compass to appear as if clouded, with sunlight dimmed by smoke in the shape of vultures hovering in the sky in circles with wide and quiverless wings.

अन्वयः ॥ पश्य दोर्घनिष्कम्पपक्षैः आवङ्गचक्रं विद्यति विचलितैः गृध्रैर्धूमैः ध्वस्ताकंभासां दिशां मण्डलं सघनमिव दर्शयन्तः पितृवननिलयान् प्राणिनः नन्दयन्तश्च एते, नन्दानां स्तुतवहलवसावाहिनः ह्यवाहाः अद्यापि न निर्वान्ति । ब्राह्मणा—“पश्य” अवलोकय ‘दीर्घाः’ आयताः ‘निष्कम्पाः’ अपरिस्फुन्दाश्च छे ‘पक्षाः’ तैः कारण-भूतैः ‘आवङ्ग’ रचितं ‘चक्रं’ मण्डलं यच्चान् कर्मणि तत् यथा तथा ‘विद्यति’ आकाशे ‘विचलितैः’ क्षमङ्गैः ‘गृध्रैर्धूमैः’ गृध्ररूपधूमैः तास्विकधूमस्य अपगमात् धमस्थानीयैर्गृध्रैः

'ध्वस्ताः' निरस्ताः 'अर्कभासः' रविकराः यासु तासां 'दिशां मण्डलं' परिवेषं दिग्बिभागा—नित्याद्यं: 'सघनमिव' मेघाच्छन्नमिव 'दर्शयन्तः' अवभासयन्तः 'पिष्टवनं' श्मशानं निलयः आवासी येषां तान् 'प्राणिनः' जीवान् प्रतिवकादीन् 'नन्दयन्तश्च' हर्षयन्तश्च 'एते' दृश्यमानाः नन्दानां सुताः' गलिताः याः वहलाः' प्रचुराः 'वसाः' मज्जाः ताः ये 'वाहयन्ति' स्रोतःक्रमेण निःसारयन्ति तादृशाः सूतवहलनन्दवसावाहिनः इत्यर्थः [सापेक्षत्वेऽपि गमकत्वात् समासः] 'हवावाहाः' अनलाः चिताश्रयः इत्यर्थः । 'अद्यापि न निर्वाणं' न प्रशाम्यन्ति । एतानपि दृष्ट्वा मन्ये सत्पौरुषं स्मरिष्यसि, अन्येनैव ईदृशमनुष्ठितम् इत्यसम्बद्धं भूयोऽपि न वक्ष्यसि इति भावः ।

CHARCHA

1. आवहचकम्—See वाखा। The vultures formed themselves into a circular band and moved round.

2. दीर्घनिष्कम्प्य etc.—See वाखा। *Dhundhi* takes this as qualifying गृध्रैः । Expound दीर्घं निष्कम्प्यौ पक्षौ येषाम् ।

3. नन्दानाम्— ईषे षष्ठी connected with वसा ; see next. *Dhundhi* reads नन्दैः and explains वहलवसावर्षे ईन्दैः—करणे ततोया ।

4. स्रुतवहल etc.—See वाखा। The वसा becomes स्रुत through the heat. स्रुतवहलवसा + वह + षिच् + षिनि कर्त्तरि साधुकारिषु । The fat melted down and coursed across the burning ground in torrents ; hence the joy of the creatures that are fond of such fats and live in the neighbourhood of the burning ground. The वसा is of the Nandas. The करण of नन्दनक्रया is वसा । *Dhundhi* gives करणत्व to नन्द and identifies Nandas with वसा which is a round about process.

5. हवावाहाः—हवां वहन्ति देवेश्वः प्रापयन्ति इति हवा + वह + अण् कर्त्तरि । Fire. Nom. to निर्वाणं (निर् + वा + लट् अन्ति) ।

37. राजा—अन्येनैवेदमनुष्ठितम् ।

King—This has indeed been done by another.

चाणक्यः—आः केन ।

Chanakya—Eh ! By whom.

राजा—नन्दकुलविद्देषिणा दैवेन ।

King—By Fate that hates the family of the Nandas.

चाणक्यः—दैवमविद्वांसः प्रमाणयन्ति ।

Chanakya—The unknowing swear by Fate.

राजा—विद्वांसोऽपि अविकल्पना भवन्ति ।

King—The knowing again are without brag.

चाणक्यः—(सकोपम्) वृषल भृत्यमिव मामारोद्धु-
मिच्छसि ?

शिखां मोक्तुं वद्धामपि पुनरयं धावति करः

(भूमौ पादं प्रहृत्य)

प्रतिज्ञामारोद्धुं पुनरपि चलत्येष चरणः ।

प्रणाशान्नन्दानां प्रथममुपजातं त्वमधुना

परीतः कालेन ज्वलयसि मम क्रोधदहनम् ॥ २८ ॥

Chanakya—(With heat) Vrishala do you wish to trample me down as a slave? This hand too flies to unloose the tuft of hair; (Stamping on the ground with his foot) and this foot too rushes to enter into a vow. Encompassed by death, you are now kindling again the fire of wrath gone out through the extinction of the Nandas.

CHARCHA

1. आः केन—The second contradiction of the king enrages Chanakya still more. आः = impatient anger.

2. नन्दकुल etc. = नन्दकुलं विद्देषि इति नन्दकुल + वि + द्विष + णिनि कर्त्त रि ताच्छील्ये etc. Qual. दैवेन ।

3. प्रमाणयन्ति—प्रमाणं authority (ante). प्रमाणं कुर्वन्ति इति प्रमाण + णिच् (नामधातु) + लट् अन्ति ।

4. अविकल्पनाः—कल्प means to brag. It is a शब्दार्थ root; hence विकल्पते इति वि + कल्प + युच् कर्त्त रि विकल्पनः braggart. न विकल्पनाः

etc. The rule "वै कसलषकत्यश्मः" adds विनुष् to वि+कत्य, but does not bar युच् । Hence विकत्यौ and विकत्यनः ।

5. मामारोढुम्—सदुपरि वसितुम्, i. e., to shut my mouth, to suppress me etc. "आरोढुमिच्छसि अधिवेत्, प्रवत्सि"—*Dhundhi*.

6. अन्वयः ॥ अयं करः अपि वद्धां शिखां मोक्तुं पुनर्धावति, एष चरणः अपि प्रतिज्ञामारोढुं पुनश्चलति । कालेन परीतस्त्वम नन्दानां प्रणाशात् प्रथमसुपजातं क्रोधदहनम् अधुना पुनर्ज्वलयसि । व्याख्या—'अयं करः अपि' एष हस्तश्च 'वद्धां' तथा-त्वेन गृहीतां वस्तुतस्तु मुक्तां शिखां 'चूडां 'मोक्तुं' अपवन्धनां कर्तुं' पुनर्धावति' भूयः प्रसरति । 'एष चरणः अपि' अयं पादश्च 'प्रतिज्ञामारोढुं' सत्यमध्यासितुं पुनश्चलति' भूयः प्रसरति । कुपितोऽहं शिखां मुक्त्वा भूमौ पादप्रहारं कृत्वा शपथमुच्चारयामि एष मे स्वभावः । सः स्वभावः चिरपरिचयात् अद्य क्रुद्धस्य मे स्वतः प्रकाशते । 'कालेन परीतः' मृत्युना परिवारितः वशीकृत इत्यर्थः 'त्वं नन्दानां प्रणाशात्' विलोपात् प्रथमसुपजातं प्रशान्तं 'क्रोधदहनं' कोपायम् 'अधुना' अद्य 'पुनर्ज्वलयसि' भूयो दीपयसि । दाह्याभावात् शान्तस्य कोपवह्निः त्वमात्मानं दाह्यत्वेन उपस्थापयसि इति भावः ।

7. शिखां मोक्तुम् etc.—Of. "मुक्तां शिखां पराचशन्" etc., Act I.

8. प्रणाशात् etc.—This is a paraphrase of—"दाह्याभावान्न खिदात् ज्वलन इव वने शान्यति क्रोधवह्निः" Act I. The Nandas are dead, none of them are left to burn, hence the fire has gone out.

9. ज्वलयसि—ज्वल+णिच्+लट् सिए । ज्वलयसि or ज्वालयसि । मिच्च of ज्वल is optional when no उपसर्ग precedes, but compulsory with an उपसर्ग—प्रज्वलयसि । The rule is "ज्वलङ्गलङ्गलनमाभनुपससर्गादा" । Also see—"अथ प्रथनोन्नमितानमतफण्डेः" Magha I, 13. and ante.

38. राजा—(सावेगमात्मगतम्) अये कथं सत्यमेव आर्थः कुपितः । तथा हि—

संरन्धास्यन्दिपक्षक्षरदमलजलक्षालनक्षामयापि

अभूमङ्गीङ्गेदध्मं ज्वलितमिव पुरः पिङ्गया नेत्रभासा ।

मन्ये क्रुद्धस्य रौद्रं रसमभिनयतस्ताण्डवेषु स्मरन्तग्रा ।

सञ्जातोद्भ्रमकम्पं कथमपि धरया धारितः पादघातः ॥

King—(In agitation—to himself) Ha ! how so, Noble Preceptor is really angry. Thus—The fiery glow of his eyes, though subdued by a wash of clear water dropping from the eye-lashes that are quivering in anger, is as if ablaze in front so as to have for its smoke the frown displayed. Methinks the blow with the foot has been withstood by the Earth somehow with a rude shock felt as she remembered of Rudra acting the Raudrarasa (sentiment of wrath) at his dances.

अन्वयः ॥ सरन्ध्रास्पन्दिपञ्चक्षरदमलजलक्षालनचामया अपि पिङ्गया नेत्रमासा भ्रूभङ्गोद्धेदधूस पुरी ज्वलितमिव । मन्ये ताख्वेषु, रौद्रं रसमभिनयतः रुद्रस्य स्मरन्त्या धरया पादघातः कथमपि सञ्जातोदयकम्पं धारितः । वाखया — कोपलक्षणांश्च आह — 'संरक्षेण' कोपेन 'आस्पन्दौनि' सम्यक् स्पन्दमानानि यानि 'पञ्चाणि' नेत्रलोमानि तेभ्यः 'क्षरन्ति' क्षवन्ति 'अमलानि' विशदानि यानि 'जलानि' तैः यत् 'क्षालनं' सेचनं शोधनमिति यावत् तेन चामया' मन्द्या 'अपि पिङ्गया आरक्तया 'नेत्रमासा' लोचना- विंषा कर्तृभूतया 'भ्रूभङ्गस्य' भ्रूकुटेः यः 'उद्धेदः' आविर्भावः उद्धिन्नः भ्रूभङ्ग इत्यर्थः स एव 'धूमः' यस्मिन् कर्मणि तद् यथा तथा पुरः' अथे 'ज्वलितमिव' प्रदीप्तमिव । साम्प्रमेघारुणा नेत्रकान्तिरेव प्रदीप्तीऽपिः भ्रूकुटिरेव तस्य धूसः इति भावः । 'मन्ये' शङ्के 'ताख्वेषु' उद्धतनक्तनेषु, 'रौद्रं' रसम् अभिनयतः' अभिनीय दर्शयतः 'रुद्रस्य' शब्धोः स्मरन्त्या' तत्सम्बन्धिनीं स्मृतिमनुभवन्त्या 'धरया' मद्या 'पादघातः' आर्थस्य अर्थपादप्रहारः 'कथमपि' अतिक्रान्तिं 'सञ्जातः' आविर्भूतः 'उदयः' प्रबलः कम्पः' यस्मिन् कर्मणि तद् यथा तथा 'धारितः' सीदः । नूनं अतिगुरुम् आर्थपादप्रहारम् अनुभूय शिव एव ताख्वेषुप्रवृत्त इति मत्वा घरा कम्पमाना सती आत्मानं विष्टम्भयामास इति भावः ।

CHARCHA

1. संरक्ष etc.—आ सम्यक् स्पन्दते इति आ + स्पन्द + णिनि साधुकारिणि कर्त्तरि आस्पन्दि quivering. The up and down motion of the eye lids imparts an apparent similar motion to the eye-lashes-

The lashes can have no motion of their own. अमल is almost superfluous. चै + क्त कर्त्तृ चामः wan, pale. See व्याख्या । The wash is supposed to have wiped off the redness to a certain extent. Now see व्याख्या । *Dhundhi* reads उत्स्यन्दि where उद् implies upward motion *only* ; but the motion is *both* up and down ; prefer आस्यन्दि । Qual. नेत्रभासा (which has अनुक्ते कर्त्तृ र इथा) ।

2. मूभङ्ग etc.—मूभङ्गोद्धेदः = उद्भिन्नमूभङ्ग । “भावानयने द्रव्यानयनम्” ।

3. परः—In front of the eyes. The level of the eyes is lower than the level of the frown which is between the eyebrows. Hence the frown is compared to दूम topping fire.

4. रुद्रस्य—रुद्र is the कर्म of मू, but treated as having सम्बन्धमात्र not कर्मसम्बन्ध । Hence षष्ठो शेषे remains uncompounded by the rule ‘अधौगद्यदेशां कर्म षष्’ ।

5. चरन्त्या—Chanakya's kick reminded the Earth of the stamping of feet by Rudra at his dances. Rudra was not directly remembered, hence there is शेषादेवच्चा and अधौगद्य applies,

6. सञ्जात etc.—उद्गतमयमस्य उद्गः lit. *pointed* ; hence keen, mighty etc. Cf.—“चतात् किल वायत इत्युद्गः”, “अवान्तनायांस्यसुद्गवाङ्”, “पश्चोद्गद्ग तत्वात्” in Sak etc. Now see व्याख्या । Adv. The earth withstood the blow, but she had to put out her whole strength to do it, and shook terribly in the effort. *Dhundhi* reads सञ्जातोद्यप्रकम्पम् । A shake is उद्य or रुद् by its intensity ; but the intensive particle प्र in प्रकम्प already expresses the intensity, thus rendering उद्य superfluous. Prefer सञ्जातोद्य ।

39. चाणक्यः—(कृतककोपं संहृत्य) वृषल, वृषल, अल-
मुत्तरोत्तरेण । यदि अस्मत्तो गरीयान् राक्षसः अवगम्यति तत्
इदं शस्त्रं तस्मै दीयताम् । (इति शस्त्रमुत्सृज्य उत्थाय च
आक्रान्ते लक्ष्मीं वद्ध्वा स्वगतम्) राक्षस राक्षस, एष भवतः
कोटिलगुडिविजिगीषोर्बुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभक्तिमहं सुखेन
 जेष्यामि मोध्यमिति सम्प्रति यः प्रयुक्तः ।
 भेदः किलैष भवता सकलः स एव
 सम्पत्स्रति शठ तवैव हि दूषणाय ॥ ३१ ॥

(इति निष्क्रान्तः)

Chanakya - (Checking the sham anger) Vrishala, Vrishala. no use bandying words. If Rakshasa be deemed worthier than ourselves, then let this weapon be entrusted to him. (Throwing down the weapon, rising, and fixing the gaze in air—to himself) Rakshasa Rakshasa, this is the height of your wit that tries to beat the wit of Kautilya !! The whole of that very same policy to estrangement which is now adopted by you, (in the hope) that, with his reverence for Chanakya shaken, you will easily conquer Maurya, will, Oh Rogue ! result in your own disgrace (lit. condemnation). (Exit.)

CHARCHA

1. कृतककोपम्—कृत एव कृतकः false, sham. कृतकः कोपः etc.
2. उत्तरोत्तरम्—उत्तरत्यनेन इति उद् + तृ + अप करणे उत्तरम् a reply. उत्तरस्य उत्तरम् rejoinder to a reply, hence *dispute*. तत्र । करणे ३या ; करण of साध्यतं understood.
3. गरीयान्—आतशयेन गुरुः इति गुरु + ईयसुन् = गर् + ईयसुन् = गरीयान् ।
4. शस्त्रमुत्सृज्य etc.—See *ante*—इषलापेक्षया शस्त्रं धारयामि, Act I.
5. एष भवतः etc.—‘कौटिल्यस्य’ चाणक्यस्य मन ‘बुद्धिं’ विजिगीषाः’ विजेतु-मिच्छोः ‘तव बुद्धेः एष प्रकर्षः’, एतावती सम्प्रति, इयान् प्रसरः । एतावता ‘तु चाणक्य-बुद्धिर्विजेतुं न शक्यते । The range of intellect must be wider than this if you mean to beat me in the battle of wits. Cf.—‘दृष्टस्य भो जागर्त्ति खलु कौटिल्यः’ *ante*.
6. अन्वयः ॥ हे शठ चाणक्यतश्चलितभक्तिं नीत्वा महं सुखेन जेष्यामि इति सम्प्रति भवता यः एष भेदः किल प्रयुक्तः स सकल एव तवैव दूषणाय सम्पत्स्रति हि । व्याख्या—हे ‘शठ’ धूर्त्त ‘चाणक्यतः’ चाणक्यात् ‘चलितम्’ अपगत ‘भक्तिः’ यस्या तादृश

निरस्तचाणक्यं 'मौर्यं' वृषलं चन्द्रगुप्तम् 'अहं सुखेन' अवलीलया 'केषामि वशी-
करिष्यामि 'इति' हेतोः एव निश्चल्य 'सम्प्रति' ऋधुना 'भवता य एष भेदः' उपजापः
'किल प्रयुक्तः' प्रक्रान्तः 'उ' भेदः 'सकल एव' समय एव 'तवैव प्रयोक्तुरेव न मन
'दूषणाय' कलङ्काय 'सम्पत्सन्निहि' नूनं भविष्यति । 'आवयोर्भेदाय' प्रयुक्ता नीतिः
युवयोर्भेद साधयिष्य त इत्याशयः ।

7. चलितभक्तिम्—चलितं भक्तिरस्य । सामान्ये नपुंसकम् (see ante).
Also see विदितभक्तिम् in our Sak.

8. सकल etc.—Construe सकल एव सः every bit of it without
exception.

9. भेदः किल—किल expresses अरुचि disapproval. You may
call it a भेद, I do not—I disapprove. It is no भेद because, it
will redound on your own head.

10. तवैव etc.—दूष + णिच् + ल्युट् भावे दूषण disgrace. तस्मै ।
"तुमर्थाच्च भाववचनात्" इति चतुर्थी । तवैव not of me ; hence I do not
call it a भेद । In Act IV, the incidents of this Act are
related to Rakshasa by Karabhaka (See Act II, Para 49 also)
and Malayaketu, accompanied by Bhagurayana, overhears.
Rakshasa's occasional remarks are then deliberately misin-
terpreted to Malayaketu by Bhagurayana and distrust of
Rakshasa is created in the mind of that prince who thought
that Rakshasa tried to create भेद between Chanakya and
Chandragupta so that he himself might step in as Chandra-
gupta's minister. Thus the intended भेद between Rakshasa
and Malayaketu culminating in Act V in the open disgrace
(दूषण) of Rakshasa who is condemned by Malayaketu as
being in pay of Chandragupta.

40. राजा—आर्य्यं वैहीनरे, अतः प्रभृति अनार्हत्य
चाणक्यं चन्द्रगुप्तः स्वयमेव राज्यं करिष्यति इति गृहीतार्याः
क्रियन्तां प्रहृतयः ।

King—Noble Vaihinari, let the subjects be informed that

henceforth, ignoring Chanakya, Chandragupta will himself conduct the affairs of state.

कञ्चुको—(आत्मगतम्) कथं निरूपपदमेव 'चाणक्य' मिति न 'आर्य्यचाणक्य'मिति । इन्त संगृहीतोऽधिकारः । अथवा न खलु अत्र वस्तुनि देवदोषः । कुतः—

स दोषः सचिवस्यैव यदसत्कुरुते नृपः ।

याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥ ३२ ॥

Camberlain (To himself)—How is it he says 'Chanakya' without a honorific added, not Noble Chanakya? Alas! the appointment is withdrawn. Or, in this matter the fault is surely not Sire's. (Do you ask) Why?—That the king dishonours him is verily the fault of the minister himself. The tusker comes to be branded as a 'rogue' through the carelessness of the driver.

CHARCHA

1. इति गृह्णातार्थाः—'इति' अर्न न प्रकारिण 'गृहीतः' पारज्ञातः 'अर्थः' वस्तु याभिः ताः who take matters thus.

2. निरूपपदम्—उपोच्चारितं पदम् उपपदम् a title. निरस्तम् उपपदम् अस्मात् with the honorific dropped.

3. चाणक्यमिति—Refers to the king's speech अनादृत्य चाणक्यम् etc., where the king has plain चाणक्य and not आर्य्यचाणक्य ।

4. संगृहीतोऽधिकारः—अधिकार office (*ante*). संगृहीत withdrawn. Powers are withdrawn, i. e., he is dismissed.

5. अत्र वस्तुनि—अस्मिन् विषये, अधिकारसंयुष्टे उपपदानरासेन चाणक्यस्य असत्कारि च इत्यर्थः in this dismissal and disgrace.

6. अन्वयः ॥ नृपः असत्कुरुते (इति) यत् स सचिवस्यैव दोषः । यन्तुः प्रमादेन गजः व्यालत्ववाच्यतां याति । व्याख्या—'नृपः' राजा 'असत्कुरुते' अनादरेण योजयति सचिवम् इति 'यत्' स 'सचिवस्यैव' अनात्मस्यैव एव न तु राज्ञः, दोषः'

अपराधः । 'यन्तुः' हस्तिपकस्य 'प्रमादेन' अनवधानतया 'गजः' करी 'व्यालत्वेन' दृष्टगजतया 'वाच्यतां' । नन्दा 'याति' लभते । ह्यारूपकटः षैव गजस्तनवसन्त्यते, एषः सच्चिवदोषैः व राजा साचिवम् ; अत्रापि चाणक्यादोषैश्चैव अथ तस्य शिमवमानना इत्यर्थः ।

7. असत्कुरुते—सत् is an अव्यय meaning आदर । "सदित्यादरे" बहुमानः । अविद्यमानं सत् अस्मिन् असत् disgrace. सत् + कुरुते इति असत् + क्त + लट् । No समास owing to the prohibition "उपपदान्तङ्" । Commentators take अनादर here as a बहुव्रीहि and not a नञ्जत, hence we do not say above न सत् असत् । *Dhundhi* here quotes the rule "आदरानादरयोः सदसतो" । He does not mean that there is a गतितत् here which has to be justified, but he wants simply to justify the peculiar sense of असत् । NO गतितत् can be formed with तिङन्त words.

8. व्यालत्वं etc.—व्याल is दृष्टगज । "व्यालो दृष्टगज सः" इति हेमः । तस्य भावः व्यालत्वम् । वक्तुमर्हः इति वच + ण्यत् कर्मणि वाच्यः one requiring admonition. तस्य भावः वाच्यता disgrace, censure etc. व्यालत्वेन व्यालत्वेनैव वा वाच्यता ।

41. राजा—आर्य्यं, किं विचारयसि ।

King—Noble Sir, what are you thinking of ?

कञ्चुको—देव, न किञ्चित् । दिष्ट्या देव इदानीं देवः संवृत्तः ।

Chamberlain—Nothing whatever Sire. Luckily Sire has become a king now.

राजा—(आत्मगतम्) एवम् अस्मासु गृह्यमाणेषु स्वकार्य्य-सिद्धिकामः सकामो भवत्वार्य्यः । (प्रकाशम्) शोणोत्तरे, अनेन शुष्ककलहेन शिरोवेदना मां वाधते । शयनगृहमादेशय ।

King—(To himself) Let Noble Preceptor who expects success in the undertaking, on ourselves being viewed thus, have his desire fulfilled. (Aloud), Scattara, through this dry

wrangle a headache is troubling me. Show me the bedroom.

प्रतीहारी—एदु एदु देवो [एतु एतु देवः] ।

Warder—Come, let Sire come.

राजा - (आसनादुत्थाय आत्मगतम् —

आर्याञ्जयैव मम लङ्घितगौरवस्य

बुद्धिः प्रवेष्टुमवनेर्विवरं प्रवृत्ता ।

ये सत्यमेव हि गुरुनतिपातयन्ति

तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥ ३३ ॥

(इति निष्क्रान्ताः सर्वे) ।

तृतीयोऽङ्कः ।

King—(Rising from his seat—to himself) Of me that has over-stepped the bounds of respectfulness at the command of Noble Preceptor himself, the intention arises to enter a hole in the Earth. How is it that shame does not rend the heart of those who really insult their superiors. (*Depart all*).

THIRD ACT.

CHARCHA

1. एवं etc.—‘अस्मासु एवम् अनन प्रकारेण स्वतन्त्रत्वेन ‘गृह्यमाणेषु’ प्रतीयमानेषु यः ‘सक्ताय्यसिद्धिम्’ आत्मप्रयोजनानुष्पानं राक्षसग्रहणमित्यर्थः ‘कामयते’ तादृशः ‘आर्यः’ चाणक्यः इदानीं ‘सकानो भवतु’ सिद्धमनोरथः सम्पदाताम् । स्वतन्त्ररूपेणैवाहमनेन कञ्चुकिना गृहीतः पौरा अपि नूनं तथैव गृहीष्यन्ति, एतेन आर्यस्य कार्यसिद्धिर्भवतु ।

2. शुष्ककलहेन—शुष्कः dry नीरसः purposeless. तादृशः कलहः etc. हेतौ रथा ।

3. अन्वयः ॥ आर्याञ्जया एव लङ्घितगौरवस्य मम अदनेः विवरं प्रवेष्टुं (स्थितस्य) बुद्धिः प्रवृत्ता । ये सत्यमेव हि गुरुन् अतिपातयन्ति लज्जा तेषां हृदयं

कथं तु न भिनत्ति । व्याख्या—‘आख्यं स्य’ गुरोश्चाणक्यस्य ‘आज्ञया एव’ आदेशिनैव न तु निजमत्या ‘लङ्घितम्’ उतक्रान्तं गौरव’ मर्यादा येन तादृशस्य मम ‘अवनेः’ पृथिव्याः ‘विवर’ रन्ध्रं ‘प्रवेष्टुम्’ अन्तर्गन्तुं स्थितस्य भूगर्भप्रवेशाभिलाषिणः जनस्य ‘बुद्धिः’ मतिः प्रवृत्ता सञ्जाता । गुरोरादेश एव अनुष्ठितः तथापि लज्जया अहं भूगर्भं प्रविश्य सुखमावरीतमिच्छामि इत्यर्थः । ‘ये सत्यमेव हि’ यथायमेव ‘गुरुन्’ पूज्यान् ‘अतिपातयन्ति’ अतीत्य पातयन्ति उल्लङ्घय गौरवस्थानादवरोहयन्ति ‘लज्जा तेषां हृदयं कथं तु न भिनत्ति’ न विदारयति ?

4. बुद्धिः—Here we have supplied स्थितस्य because otherwise we get different nom. to the क्रिया in प्रवृत्ता and प्रवेष्टुम् । The usual construction is—बुद्धिः अवने विवरं प्रवेष्टुं प्रवृत्ता—my mind wants to enter a hole in the Earth. The grammar is saved no doubt, but at the sacrifice of the sense. It will take some thinking the sense ought to regulate the grammar and not the grammar the sense. *Dhundhi* reads प्रवेष्टुमिव भूविवरम् and explains ‘भूविवरं प्रवेष्टुं लज्जातिशयेन खविलयम् अभ्युपगन्तुमिव प्रवृत्ता इत्यर्थः ।

5. अतिपातयन्ति—अति + पत + णिच् + लट् अन्ति tramples down under feet. Cf.—‘भृत्यमिव माम् आरोद्धमिच्छसि’ *ante*. We may also take अति as *intensive*. The meaning then is—cause to fall very low, *i. e.*, by showing disrespect drags them down from their high position.

चतुर्थोऽङ्कः ।

—:o:—

1. (ततः प्रविशत्यध्वगवेषः पुरुषः) पुरुषः—ह्रीमाणहे !

जीअणसअं समधिअं को णाम गदागदं इह करेइ ।

अत्थाणगमगुव्वी पहुणो अण्णा जइ न होइ ॥

[आश्चर्यम् !

योजनशतं समधिकं को नाम गतागतमिह करोति ।

अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति ॥ १ ॥

(Now enters a person dressed as a traveller) Traveller—Oh wonder ! Who in this matter would do the going and coming back over a hundred *Yojanas* and more, if there were no master's orders heavy by reason of travel without rest ?

CHARCHA

1. अध्वग etc.—अध्वन् road. अध्वानं गच्छति इति अध्वन् + गम + ड कर्त्तरि । तस्य वेषः ; अध्वगवेष इव वेष अस्य etc. बहु ।

2. ह्रीमाणहे—This is rendered अश्चर्यम् following *Dhundhi*. ह्री is an अव्यय expressing wonder. It is good Sanskrit and not restricted to Prakrita. Cf.—“इतविधिलसितानां ह्री विचिती विपाकः” —*Magha*. The corresponding Sanskrit for माणहे is doubtful. Possibly it is connected with मानय, i. e., पूजय । Together, ह्री मानय = Oh wonder, you must admit it etc. *Dhundhi* reads ह्री ह्रीमाणहे and explains “अयं निपातसमुदाय आश्चर्यप्रयोक्तकः (?)” ॥

3. अन्वयः ॥ अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति को नाम इह समधिकं योजनशतं गतागतं करोति ? ब्राह्म्या—‘अविद्यमानं स्थानं’ स्थितिः विरामः

इत्यर्थः यस्मिन् तादृशं यत् 'गमनम्' अविरतगमनमिति यावत् तेन 'गुर्वी' दुष्करा 'प्रभोः भक्तुः' राक्षसस्य आज्ञां आदिशो 'यदि न भवति' प्रसुर्धदि न तथा आदिशति 'को नाम' न कोऽपि 'इह' अस्मिन् कर्मणि 'अधिकेन सङ्गतं योजनशतं' योजनशतादप्यधिकं 'गतं' गमनम् 'आगतम्' आगमनञ्च 'करोति' । सया तु तत् कृतम् इत्याश्रयम् तत मञ्जरितम् इति भावः ।

4. योजनशतम्—योजन is about 8 miles. योजनानां शतम् । See next.

5. समधिकम्—सङ्गतमधिकेन, प्रादितत् । समधिकं योजनशतम् = lit. a hundred *Yojanas* together with some more, i. e., more than eight hundred miles. By लक्षणा this means समधिकयोजनशतपरिमितम् । The whole qualifies गतागतम् । *Dhundhi* reads राजनियोगी मङ्गीयान्—The king's command is above all. This is a clerical error (See Intro).

6. को नाम—नाम expresses सम्भावना possibility. Who would, i. e., not I. How he could do the trip he explains in the next half to the verse.

7. अस्थान etc.—See वाखा । I took no rest, such were master's orders ; hence I could do the distance in such a short time. *Dhundhi* explains the compound thus—“अस्थाने अकाञ्छे एव गमने प्रस्थानविषये गुर्वी अनतिक्रमणीया”—Master wanted me to proceed at once and I could not disobey.

2. जाव अमञ्जरक्खसस्स एदं गेहं गच्छामि [यावदमात्यराक्षसस्य एतदुग्रहं गच्छामि] । (आन्तवत् परिक्रम्य) को एत्थ दुवारिआणं ? निवेदह भट्टिणो अमञ्जरक्खसस्स एसो करभओ तुवरन्तो पाटलिपुत्तआदो आगदोत्ति । [कोऽत्र दीवारिकाणाम् ? निवेदय भर्तृरमात्यराक्षसस्य 'एष करभकः त्वरयन् पाटलिपुत्रात् आगतः इति] ।

Let me now enter this house of Minister Rakshasa. (*Going round as if fatigued*) Which of the warders is here ? Report-

to Master, Minister Rakshasa, that Karabhaka hastening from Pataliputra has just arrived.

(प्रविश्य) दौवारिकः—भद्र, मा उच्चं मन्तेहि । एसो अमच्चो कज्जचिन्ताजणिदेण जाअरिण समुत्पण्णसीसवे अणो अज्ज वि सअणं ण मुञ्चदि । ता चिट्ठ मुहुत्तअं । लद्धावसरो तुह आअमणं निवेदेमि [भद्र, मा उच्चं मन्त्रयस्व । एषः अमात्यः कार्थ्यचिन्ताजनितेन जागरेण समुत्पन्नशीघ्रवेदनः अद्यापि शयनं न मुञ्चति । तत्तिष्ठ मुहूर्तकम् । लब्धावसरः तव आगमनं निवेदयामि ।

(*Entering*) *Warder*—Good fellow, talk not so loud. Here, Minister, with a headache supervened through wakefulness caused by thinking of state affairs, does not leave the bed yet. So wait a moment; having found an opportunity I will report your arrival.

पुरुषः—भद्रमुह, तह करेहि [भद्रमुख, तथा कुरु] ।

Traveller—Do so, good man.

CHARCHA

1. दौवारिकाणाम्—द्वारि नियुक्ताः इति द्वार+ठक् । द्वार becomes दौवार by “द्वारादौनाच्” ।

2. लरयन्—लर+णिच्+शर । The necessity for णिच् does not appear. लरमाणः without णिच् expresses the meaning equally well.

3. पाटलिपुत्रात्—Pataliputra is the same as Kusumapura. This city was founded by a prince named Putraka who named it after himself and his spouse Patali.

4. समुत्पन्न etc.—श्रीषं is an independent word meaning head (See *ante* श्रीषं कमलमुकुलाकारम् etc. Act I). श्रीषंश्च श्रीषं वा वेदना श्रीषं वेदना । समुत्पन्ना श्रीषं वेदना अस्या ।

5. भद्रमुख—भद्रं मुखमस्य etc. See Sak. Act VII.

3. (ततः प्रविशति शयनगृहगतः आसनस्थः शकटदासेन सह सचिन्तो राक्षसः) । राक्षसः—(आत्मगतम्)—

मम विमृशतः कार्थ्यारम्भे विधेरविधेयताम्
अपि च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।
अथ च विहिते सत्कृत्यानां निकाममुपग्रहे
कथमिदमिहेत्युन्निद्रस्य प्रयात्यनिशं निशा ॥ २ ॥

(Now enter with Sakatadasa, Rakshasa, meditating, seated in his bed-room). Rakshasa (to himself) Night always slips away as I keep wakeful—at the beginning of the venture brooding over the perversity of Fate and weighing the cunning designs of Kautilya, and thereafter thinking ‘how could it be so here (Or—how is it to be at this juncture)’, a full checkmate having been effected unto all my moves.

अन्वयः ॥ कार्थ्यारम्भे विधेरविधेयतां विमृशतः अपि च कौटिल्यस्य कुटिलां मतिं प्रचिन्तयतः अथ च सत्कृत्यानां निकाममुपग्रहे विहिते ‘इह इदं कथम्’ इति अनिशम् उन्निद्रस्य मम निशा प्रयाति । व्याख्या—‘कार्थ्यस्य’ कर्मणः कुसुमपुरनिरोधरूपस्य ‘आरम्भे’ सुखे प्रस्तावे इत्यर्थः ‘विधेः’ देवस्य ‘अविधेयतां’ स्वातन्त्र्यं प्रतिकूलतामिति यावत् ‘विमृशतः’ ध्यायतः ‘अपि च’ तदुपरि पुनः ‘कौटिल्यस्य’ चाणक्यस्य ‘कुटिलां मतिं’ वक्रं नयं ‘प्रचिन्तयतः’ पर्यालोचयतः, देवं प्रतिकूलं नः, गहना च चाणक्यनीतिः तत् कथं कार्थ्यसिद्धिः इति कार्थ्यारम्भे एव विचारयतः ‘अथ च’ अनन्तरं पुनः शङ्काकारणे सत्यपि प्रारब्धे कार्थ्ये इत्यर्थः ‘सत्कृत्यानाम्’ अस्मत्प्रयोगाणां ‘निकामं’ सर्वाङ्गीर्णं यथा तथा ‘उपग्रहे’ उपमर्दे ‘विहिते’ साधिते, चाणक्यप्रयोगैः सत्प्रयोगेषु अत्यन्तं विफलौकतेषु सत्सु ‘इह’ अस्मिन् सुविहितेऽपि ‘सत्प्रयोगे’ ‘इदम्’ एतत् विकलौभाव इत्यर्थः ‘कथं’ केन प्रकारेण जातम् ‘इति अनया रीत्या ‘अनिशं’ निरन्तरम् ‘उन्निद्रस्य’ जायत एव ‘मम निशा प्रयाति’ अतिगच्छति । या चिन्ता कार्थ्यारम्भे सा एव आरम्भेऽपि कार्थ्ये इति निद्रां नैव लभे इत्यर्थः ।

CHARCHA

1. अविधेयताम्—वि + धा + यत् कर्मणि विधेयः विनययाही controllable. न विधेयः । तस्य भावः । I knew Fate was against us and passed sleepless nights brooding over it before the venture was launched.

2. कौटिल्यस्य etc.—Not only was Fate against us, we had also to deal with particularly a cunning adversary. I had to reflect of the counter moves he could possibly adopt. Thus I could not get a wink of sleep.

3. अथ च etc.—This refers to the stage after the work is in progress. उप + यद् + अप् भावे उपयद् check. I find my moves all anticipated and counter-acted.

4. कथमिदंनिह etc.—I am foiled at every step. But the mystery is I cannot account for it. Toiling to find out how this could happen, I kept awake for nights together. Or, 'इह' अस्मिन् विषये, उपयद्हे सति इत्यर्थः 'इदं' प्रारब्धमेतत्कार्यं 'कथं' केन प्रकारेण निर्वाहनीयम् ।

5. अनिशम्—निशा night ; by लक्षणा rest, cessation etc. अविदमाना निशा यस्मिन् कर्मणि तत् यथा तथा । Incessantly. Qual. the क्रिया in उन्नत or प्रयात—always passes, or always wakeful.

4. अपि च—

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्

वीजानां गर्भितानां फलमतिगहनं गूढमुद्गे दयंश्च ।

कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन् कार्यजातं

कर्त्ता वा नाटकानामिममनुभवति क्लेशमस्त्रिद्विधो वा ॥ ३ ॥

Moreover—The author of a drama as well as one like me suffers this trouble, devising at start means to the end though meagre, next thinking of its development and then secretly causing the very deep issue of the impregnated seeds to

germinate (*i. e.*,—means to develop), again mentally making a survey (of results) and lastly focussing together all the results though scattered.

N. B.—The व्याख्या applies to both the dramatist and the diplomat.

अन्वयः ॥ आदौ तनुमपि कार्योपक्षेपं रचयन्, (ततः) तस्य विस्तारमिच्छन्, गभितानां वीजानाम् अतिगहनं फलं गूढमुज्ज्वलं दयंश्च, (ततः) बुद्ध्या विमर्शं कुर्वन्, प्रसृतं कार्यजातं पुनः संहरन्नपि नाटकानां कर्त्ता वा अस्मद्विधौ वा इमं क्लेशमनुभवति । व्याख्या—‘आदौ’ प्रारम्भे ‘तनुमपि’ स्वल्पञ्च ‘कार्यस्य’ इष्टार्थस्य ‘उपक्षेपे’ हेतुं वीजमित्यर्थः ‘रचयन्’ उद्दमावयन् कार्यसिद्धिवीजं स्तोत्रमपि विदधत् इत्यर्थः । ततः उभे वीजे ‘तस्य’ वीजस्य ‘विस्तार’ प्रचयम् ‘इच्छन्’ कामयमानः वीजप्रचयार्थमुपायं चिन्तयन्नित्यर्थः ततो ‘गभितानां’ सञ्जातगर्भाणां ‘वीजानां’ प्रसरतां प्रयोगानामित्यर्थः ‘अतिगहनं’ दुरनुमीय ‘फलं’ प्रसवं परिणतिमिति यावत् ‘गूढं’ सुगुह्यं यथा तथा उद्दमेदयश्च प्ररोहयन् अद्भुतरतां नयन्नपि ततः पश्चात् ‘बुद्ध्या’ स्वमत्या ‘विमर्शं’ कुर्वन् विन्नादोनां बलावलं विचार्यस्य सुक्तसंशयं फलागमं पश्यन् ‘प्रसृतं’ बहुधा प्रभावितं ‘कार्यजातम्’ अवान्तरार्थसमूहं ‘पुनः’ भूयः ‘संहरन्नपि’ संगृह्यञ्च एकमेव मुख्यस्यार्थस्य आनुगुह्येन परिणमयन्नपि इत्यर्थः ‘नाटकानां’ रूपकाणां ‘कर्त्ता वा’ रचयिता च ‘अस्मद्विधौ वा’ मादृशश्च नीतिप्रयोक्ता जनः [वा इति समुच्चये] ‘इमं क्लेशं’ निद्राच्छेदरूपमायासम् ‘अनुभवति’ प्रजागरदुःखं भजति तदास्तां ततकथा । स्वधराहत्तम् ।

CHARCHA

1. कार्योपक्षेपम्—उपक्षिप्यते प्रसूयते अनेन इति उप + क्षिप + घञ् करणे उपक्षेपः that which presents or accomplishes, *i. e.*, cause हेतुः, वीजम् etc. कार्यं is work undertaken. तस्य उपक्षेपः । Or कार्यमुपक्षिप्यते अनेन इति कार्षोपक्षेपः that which accomplishes the work, *i. e.*, which is taken as capable of accomplishing the work. जातावैकवचनम्—many are the steps adopted ; cf.—वीजानाम् in the next line. *N. B.*—In the case of a political drama, the dramatist records what is done by the diplomat. The diplomat thinks out the moves and passes sleepless nights in the effort. Supposing the diplomat to be a product of the poet's

fancy the effort is all the poet's own, and then it is *he* that has to pass sleepless nights in perfecting his creation. It is true चाणक्य and राक्षस are historical personages and not the result of Vishakhadatta's imagination, but the incidents detailed in the drama, as also their inter-dependence must be attributed to the poet. चाणक्य's कायर्षोपचेप is recorded by the poet in Act 1, para 20, तन्मयापि तावत् etc., that of राक्षस in Act II, para 9, अपि च etc. *Dhundhi* takes कायर्षोपचेप as बीजन्वास sowing the seeds with घञ् भावे ।

2. आदौ—At start. In the case of the drama the start is called मुखसन्धि । “आदौ मुखसन्धौ”—*Dhundhi*. The सन्धिस are five —“मुखं प्रतिमुखं गर्भः सविमर्शी निवर्द्धणम् (? निर्वर्द्धणम्)”. मुखसन्धि is where the hero adpots means (बीज) betraying eagerness for the achievement of the end (आरम्भ) । चाणक्य's eagerness is seen in “अतएवास्माकं त्वतन्मये यद्गः” etc Act I, para 19. The बीज follows in Para 20, etc.

3. तस्य वित्सारम् etc.—तस्य refers to बीजम् which is supposed to spread, *i. e.*, develop, unless averted (वित्सारि), cf—‘सौकी-द्विष्टं कार्यं हितुर्भीजं वित्सारिणैकधा ।’

4. बीजानां गर्भितानाम् etc.—गर्भः मञ्जातः एषामिति गर्भ + इत्च् गर्भितानि impregnated. Of the seeds sown, some rot, some dry up, and the rest are impregnated. In our case चाणक्य's कायर्षोपचेप becomes गर्भित not so of राक्षस । The blight in राक्षस's seeds is detailed at length in Act II, where विराचगुप्त meets राक्षस । The गर्भितता of चाणक्य's seeds is seen in the same Act in Paras 39 and 40, where jewellery is given to सिद्धार्थक and the same is deposited with राक्षस, and further in Act III, Para 30, where मलयकेतु is seen admitting चाणक्य's men into his service. The definition of गर्भ is “गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं सुहृः” । In accordance with this definition Act II is more the गर्भसन्धि of राक्षस than of चाणक्य । The बीज is दृष्ट in the effort of दासवर्त्मन् etc.

and नष्ट in their failure. अन्वेषणं सुहुः is seen in the efforts of अमयदत्त etc. which are brought up before राजस one after another only to be told as having failed in succession. Again गर्भ-सन्धि is also supposed to be indicated by hopes raised by a story connected with the work in hand, but not dissociated from apprehensions of failure. "प्राज्ञाशापताकयोः सखन्वो गर्भसन्धिः"—*Dhundhi*. Act II, Para 45, satisfies this condition with regard to Rakshasa. This aspect of the गर्भसन्धि does not present itself to चाणक्य because he is always self-reliant, always confident of the result. To him there is no अपायशङ्का—apprehension of failure, and प्राज्ञाशा as defined by "उपायापायशङ्काभ्यां प्राज्ञाशा प्राप्ति-सम्भवः" is absent. In the case of चाणक्य the वीज is दृष्टनष्ट in the disappearance of सिद्धार्थक and we have अन्वेषणं सुहुः in his reappearance with शकटदास before राजस ।

5. फलमतिगहनम् etc.—The उद्धेदन of the फल will be described later (Acts IV and V).

6. क्वर्वन् etc.—वि + मृश + घञ् भावे विमर्शं weighing of matters. This is also technical name of a सन्धि, viz, विमर्शसन्धि । This occurs where, from a certain narration, all apprehensions as to the final result are allayed and success is assured. This is absent in the case of राजस ; he is always apprehensive. In the case of चाणक्य we have it clear in Act III, Sl. 32.

7 प्रसूतमपि etc.—This does not apply to राजस because he does not advance so far. चाणक्य's संहार of कार्यजाल is seen in Act VII, Sl. 8, सत्या भद्रभटादयः etc.

8. कर्ता वा अस्मद्दिधो वा—वा is rare in the sense of समुच्चय as here. But cf.—"सा वा शम्भोस्तदीया वा मूर्तिर्जलमयी नम" ।

9. इमम् etc.—This refers to the trouble of sleeplessness spoken of in the verse preceding. This trouble is unavoidable in the case of the diplomat and the novelist (dramatist) as well ; so what is the good of complaining ?

5. तत् अपि नाम दुरात्मा चाणक्यवटुः—

Well then, is it likely that the vile-hearted brat Chanakya—

(उपसृत्य) रौवारिकः—जेदु [जयतु] ।

Warder—(*Approaching*) Be victorious.

राक्षसः—अतिसंधातुं शक्यः स्यात् ?

Rakshasa—Might be capable of being deceived.

दौवारिकः—अमच्चो [अमात्यः] ।

Warder—Minister.

राक्षसः (वामाक्षिस्यन्दनं सूचयित्वा आत्मगतम्)—
“दुरात्मा चाणक्यवटु जयतु अतिसंधातुं शक्यः स्यात् अमात्यः”
इति वागीश्वरी वामाक्षिस्यन्दनेन प्रस्तावगता प्रतिपाद-
यति । तथापि नोद्यमस्त्याज्यः । (प्रकाशम्) भद्रं, किमसि
वक्तुं कामः ?

Rakshasa—(*Indicating the throbbing of his left eye—to himself*, Divine Speech, ruling the context, establishes this by the throbbing of the left eye—“Let the vile-hearted brat Chanakya be victorious, the minister might be capable of being deceived”. Still efforts must not be abandoned. (*Aloud*) good man what do you want to say ?

दौवारिकः—अमच्चो करभञ्जो दुश्चारे चिह्णदि [अमात्य,
करभको द्वारि तिष्ठति] ।

Warder—Minister, Karabhaka waits at the gate.

राक्षसः—शीघ्रं प्रवेशय ।

Rakshasa—Show him in quick.

दोवारिकः—जंअमञ्चो आणवेटि [यदमात्य आज्ञापयति] ।
 (निष्क्रान्त्य पुरुषमुपसृत्य) भद् उपरुप्प अमच्च [भद् उपसदे
 अमात्यम्] (इति निष्क्रान्तः) ।

Warder—As Minister commands. (*Going out and approaching the attendant*) Good man approach the Minister. (*Exit*).

CHARCHA

1. चाणकावटुः—“कुतांसतान कुत्सनैः” इति वा समासः (see *ante*).
2. दौवारिकः—दारे नियुक्तः (see *ante*). In ‘जय’ here we may see technical पताकास्थान । Cp. our Sak. P. 600 “इर चित्रगता” &c.
3. अतिसंघातुम्—अति + सम् + घा means to deceive. Cf.—“परात-संघानम् विद्योत अधीयते यैः”—Sak. Act V.
4. दुरात्मा चाणकावटुर्जयतु—This sentence is got by taking जिद्दु of दौवारिक along with the Minister’s words preceding.
5. अतिसंघातुं शक्यः स्यात् अमात्यः—‘अमात्यः’ सन्तो राक्षसः ‘अतिरंघातुं’ वञ्चयतु शक्यः स्यात्’ । This is a combination of the immediately preceding two speeches.
6. वामाक्षस्पन्दनेन etc.—वामं अक्षि । तस्य स्पन्दनम् । तेन । This bodes evil to males, but is auspicious for females. Cf.—Sak. Act I, Act V, Act VII. ‘प्रस्ताव’ प्रसङ्गं ‘गता’ आश्रिता ‘वागीश्वरी’ देवी-वाक् ‘वामाक्षस्पन्दनेन इति’ एतत् ‘प्रातपादयात्’ व्यवस्थापयत् आवयोः स लापे ये शब्दाः उच्चारिता वामाक्षस्पन्दनरूपदुर्गमित्तानुसारिण तेषां योजनया एतत् प्रतिपाद्यते । तर्कतद्व्याह—‘दुरात्मा चाणकावटुर्जयतु, अमात्यः अतिसंघातुं शक्यः स्यात्’ इति । The words in the conversation have to be construed so as to suit the evil omen of the throbbing of the left eye. This leads to the construction दुरात्मा चाणकावटुर्जयतु etc.

6. करभक्तः—(उपसृत्य) जितु अमञ्चो [जयतु अमात्यः] ।

Barabhaka—(*Approaching*) Let Minister prosper.

राक्षसः—भद् उपविश ।

Kakshasa—Sit down, good man.

करभकः—जं अमञ्चो आणवेदि [यत् अमात्य आज्ञापयति] (इति भूमावुप्रविष्टः) ।

Karavaka—As Minister commands (*Squats on the ground*).

राक्षसः (आत्मगतम्)—कस्मिन् प्रयोजने मयायं प्रेषित इति प्रयोजनानां बाहुल्यात् न खलु अवधारयामि (इति चिन्तां नाटयति) ।

Rakshasa—(*To himself*) Through multiplicity of purposes, I do not indeed recollect to what purpose this fellow was sent by me. (*Acts thinking*.)

(ततः प्रविशति वेत्तपाणिर्द्वितीयः पुरुषः) पुरुषः—ओसलेह ओसलेह । आअदो । अवेह अवेह माणवाः । किं ण पेस्खह—दूले पञ्चासत्तो दंसणंवि दुल्लहमधण्णेहिं ।

कल्लाणकुलहराणं देआणं विअ मनुस्सदेआणं ॥ ४ ॥

[अपसरत अपसरत । आगतः । अपेत अपेत मानवाः ॥

किं न पश्यथ—

दूरे प्रत्यासत्तिदंशनमपि दुर्लभमधन्यैः ।

कल्याणकुलधराणां देवानामिव मनुष्यदेवानाम् ॥ ४ ॥

(*Now enter came in hand a second attendant*). *Attendant*—Away, away. Arrived. Off, off, ye folks. Don't you see—Of god-like men (kings), the representative of blessed families, as of Gods, even the sight is hardly available to those without luck, let alone approach.

CHARCHA

1. कस्मिन् प्रयोजने—किं प्रयोजनमुद्दिश्य इत्यर्थः । Hence it is not the हेतु of the क्रिया in प्रहितः consequently we cannot have किं प्रयोजनेन etc. as substitutes. विषयाधिकरणे ७मी ।

2. प्रहितः—प्र + हि (प्रेरण) + क्त कर्मणि ।

3. वेत्रपाणिः—वेत्रं पाणौ यस्या । वेत्र is a rod *i. e.* it is something to strike with, it is here प्रहरणार्थं । Hence “प्रहरणार्थेभ्यः परानिष्ठा” इति प्राणिशब्दस्य परनिपातः ।

4. अन्वयः ॥ देवानामिव, कल्याणकुलधराणां मनुष्यदेवानां दर्शनमपि अधन्यैः दुर्लभं, प्रत्यासात्तूर्णे । व्याख्या—‘देवानामिव’ यथा देवानां तथा ‘कल्याण’ मङ्गलास्पदं यत् ‘कुल’ व शः राजवंश इत्यर्थः तस्य ये ‘धराः’ रक्षकाः तादृशा ये ‘मनुष्यदेवा’ नरदेवता राजान इत्यर्थः तेषां ‘दर्शनमपि’ अवलोकनञ्च अधन्यैः’ हतभाग्यैः पुरुषैः ‘दुर्लभं’ दुष्प्रापम् । ‘प्रत्यासात्तः’ उपसपञ्च ‘तूर्णे’ तिष्ठतु उपसर्पणस्य वा कथा ।

5. प्रत्यासत्तिः—प्रति आ + सद् + क्तिन् भावे approach ; the root is here सकर्मक । उपसर्गवशात् सकर्मकत्वम् । अधन्याः मनुष्यदेवान् प्रत्यासीदन्ति = अधन्यैः वा अधन्यानां मनुष्यदेवानां प्रत्यासत्तिः । षष्ठी in the अनुक्तकर्ता is optional by “शेषे विभाषा” ।

6. अधन्यैः—‘न लोका—’इति खलर्थयोगे षष्ठीप्रतिषेधः । Construe अधन्यैः दुर्लभम् ।

7. कल्याण etc.—कल्याण blessed. Cf.—‘कल्याणी ननु गायय लौकिकौ प्रतिभाति मे’, also ‘कल्याणवर’ the current address to juniors. Now see व्याख्या । कल्याण also means blessing, cf—‘यत् कल्याणं वयसि तरुणे भाजनं तस्य जातः’, also “निष्ठतसर्वकल्याणा तिथिः”, *supra*, in different readings.

8. मनुष्य etc.—मनु + यत् = मनुष्य with *śhe* augment षुक् । मनुष्या इमे देवा इव god-like men, *i. e.*, kings. Cf.—‘मनुष्यदेवः पुनरव्यय’ “निद्राविधेय नरदेवसैन्यम्” । अनुक्ते कर्मणि षष्ठी (See प्रत्यासत्तिः) । Or better शेषे षष्ठी, related to दर्शनम् and प्रत्यासत्तिः ।

7. (आकाशे) अज्जा किं भणाह—किंणिमित्तं ओसालणा करिअदित्ति । अज्जा एसो ष्णु कुमालो मलयकेटु समुप्पण्ण-श्रीसबेअणं अमच्चरक्खसं पेक्खिदुं इदो एव्व आअच्छदि । ता ओसालणा करिअदि [आर्याः, किं भणथ किं निमित्त-मपसारणा क्रियते इति ? आर्याः, एष खलु कुमारो मलयकेतुः

समुत्पन्नशीर्षवेदनम् अमात्यराक्षसं प्रेक्षितुम् इत एव आगच्छति । तस्मात् अपसारणा क्रियते] (इति निष्क्रान्तः पुरुषः) ।

(*In the air*) Noble Sirs, do you ask what for the clearing is being made ? Noble Sir, here indeed Prince Malayaketu is coming this very way to see Minister Rakshasa, who has got a head-ache. Hence the clearing is being made. (*Exit attendant*).

(ततः प्रविशति भागुरायणेन कञ्चिना च अनुगम्यमानो मलयकेतुः) । मलय—(निःश्वस्य आत्मगतम्) अद्य दशमो मासः तातस्य उपरतस्य । न च अस्माभिः वृथा पुरुषाभिमान-सुहृद्भिः तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः । प्रतिज्ञातमेतत् पुरस्तात्—

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं

हा हेत्युच्चरितार्त्तं नादकरुणं भुरिणरुक्षालकम् ।

तादृच्चाटजनस्य शोकजनितं सम्प्रत्यवस्थान्तरं

शत्रुस्त्रौषु मया विधाय गुरवे देया निवापाञ्जलिः ॥ ५ ॥

(*Now enter Malayaketu followed by Bhagurayana and the Chamberlain*). Malayaketu (*Sighing—to himself*)—To-day is the tenth month since father died, but even a handful of water has not yet been offered unto him by me falsely bearing the pride of man. This was vowed by me then (lit. formerly)—“The handful of libations has to be offered by me to father after having forthwith inflicted on the wives of my enemy the same dire change of circumstances through grief as befell my mothers with their upper garments slipped off with locks roughened by dust from the ground, with the gem-bracelets smashed form beating the breast—change which was grievous by the wails of distress that went up in the shape “Ah ! Ah !”

CHARCHA

1. आकाशे—See opening of Act II.
2. अपसारणा—अप + ष + णिच् + युच् भावे this means clearing the crowd by shouting अपसरत अपसरत etc.
3. तातस्य etc.—‘उपरतस्य’ मृतस्य ‘तातस्य’ सम्बन्धे ‘दशमी मासः’। शेषे षष्ठी।
4. पुरुषाभिमानस्य etc.—अभि + मन + घञ् भावे अभिमानः conceit, pride etc.—पुरुषस्य अभिमानः। शूरोऽहं कृतकर्माहम् इत्यादिरूपः अभिमानः etc.
5. तोयाञ्जलिः—तोयस्य अञ्जलिः, & c., अञ्जलिमित तोयम्।
6. आर्वाजितः—आ + वृज् + णिच् + क्त कर्मणि offered. In this sense, cf.—“मत्परं दुर्लभं मत्वा नूनमार्वाजितं मया। पयःपूर्वैः स्वनिःश्वामैः कवीणमुपभुज्यते ॥”—Kalidasa.
7. अन्वयः ॥ मातृजनस्य शोकजनितं वक्षस्ताडनभिन्नरत्नवलयं अष्टोत्तरीया-शुकं भूर्शुक्चालकं हा हेल्युच्चारितात् नादकरणं ताडकं अवस्थान्तरं सम्प्रति शत्रुस्त्रीषु विधाय मया गुरवे निवापाञ्जलिद्वयः एतत् पुरस्तात् प्रतिज्ञातम्। व्याख्या—‘मातृणाम्’ अश्वानां ‘जनस्य’ समूहस्य ‘शोकैर्न भर्तृवियोगदुःखेन ‘जनितम्’ आपादितं तथा च ‘वक्षसः’ उरसः ‘ताडनेन’ करप्रक्षारेण ‘भिन्नार्न’ भयानि ‘रत्नवलयानि’ मणिकण्डनानि यस्मिन् ताडनम् अपि च ‘अष्ट’ च तम् ‘उत्तरीय’ पूर्वाकायघृतम् अंशुकं वस्त्रं यस्मिन् ताडनं किञ्च ‘भूवो’ धारायाः ‘रेणभिः’ धूलिभिः रुचा’ धूसराः ‘अलकाः केशाः यस्मिन् ताडनम् अपि च ‘हा हा इति’ अनेन प्रकारेण ‘उच्चारितः’ उद्गतः यः आत्-नादः’ दीनकण्ठः तेन ‘करणं हृदयविदारणं’ ‘ताडकं’ तथाविधं घोरम् ‘अवस्थान्तरं’ दशाविपर्ययं सम्प्रति’ अद्य अविलम्बितमित्यर्थः ‘शत्रुस्त्रीषु’ अरिबनितासु ‘विधाय’ उत्पाद्य तासां वैधव्यं घटयित्वा इत्यर्थः ‘मया गुरवे’ पित्रे पर्वतराजाय ‘निवापस्य’ पित्रदानस्य ‘अञ्जलिः’ अञ्जलिमितं निवापसलिलमित्यर्थः ‘द्वयः’ आवर्जनीयः। शत्रुं हत्वा पित्रश्राद्धं कारिष्यामि इति ‘एतत् पुरस्तात्’ पूर्वं तातस्य निधनकाले ‘प्रतिज्ञातं’ सत्यमुच्चारितं। ततः आरभ्य दश मासा विगता न च शत्रुः हतः नापि श्राद्धं कृतं भिक् पुरुषाभिमानमसाकमित्याशयः। श्राद्धं लविकौडितं वृत्तम्।

8. वक्षः etc.—See व्याख्या। This is the reason why the upper garment fall off.

9. अष्ट etc.—See व्याख्या। The garments slipped in the act of heating the breast. This exposed the head; hence भूर्शुक्चालकम्।

10. हा हा etc.—See व्याख्या । The scene was heart-rending, hence तादृक् आर्त्तनादकरुणम् ।

11. भूरृण् etc.—See व्याख्या । Implies that the queens lay prostrate on the ground, though this is not expressly stated.

12. तादृक्—तद् + दृश् + क्तिन् कर्त्तरि such, *i. e.*, so pitiable.

13. मातृजनस्य—जन here means समूह, वर्ग etc. This sense is not found in the lexicons, but when the leading word (पूर्व-पद) in the compound has a plural idea, only this sense of जन will give a clear meaning. In speaking of one mother only, we may say माता एव जनः मातृजनः ; but if several mothers are intended, we must have मातर एव जनाः मातृजनाः not मातृजनः । We may look at it from another point of view also. जन = world लोक ; cf.—“सतीमपि ज्ञातिकुलिकसंश्रयां जनोऽन्वया भक्तुर्मतीं विशङ्कते” etc. Sak, Act V. But we may speak of the ‘world of Philosophers’ in the sense of the *whole body* of philosophers ; hence मातृजन may mean the *whole body* (*i. e.*, समूह वर्ग group etc.) of mothers.

14. सम्यति—Now, *i. e.*, forthwith—an अव्यय ।

8. किमत्र वदुना ?—

उदयच्छता धुरमकापुरुषानुरूपां

गन्तव्यमाजिनिधनेन दितुः पथा वा ।

आच्छिद्य वा स्वजननीजनलोचनेभ्यो

नियो मया रिपुवधू नयनानि वाघ्यः ॥ ६ ॥

Away with talking much about it—Bearing the burden as befits one that is not a coward, I have either to tread along the track of my father by death in battle, or to transfer the tears to the eyes of the wives of my enemy snatching them away from the eyes of my mothers.

CHARCHA

1. अत्र—In this matter, *i. e.*, in the matter of revenge *preceding* the शब्द ।

2. अन्वयः ॥ अकापुरुषानुरुपां धुरमुदयच्छता मया पितुः पथा वा आजि-
निधनेन गन्तव्यम्, बाष्पो वा स्वजननीजनलोचनेभ्य आच्छिद्य रिपुवधूनयनानि नेयः ।
व्याख्या—गता दशमासाः सत्यम् इदानीन्तु 'अकापुरुषस्य' वीरस्य 'अनुरुपां' योभ्यां 'धुरं'
भारम् 'उदयच्छता' वहता वीरोचित कर्म कुर्वता 'मया' शत्रुभिर्बुध्यमानेन मया
इत्यर्थः 'पितुः' तातस्य 'पथा वा वर्त्मना वा प्रेतानां मार्गेण वा 'आजौ' युद्धे 'निधनेन'
शत्रूना 'गन्तव्य' प्रस्थातव्यं शत्रुहृस्ते विनाशो वा गन्तव्यो मया, शत्रून् जित्वा 'बाष्पो वा'
नेत्रजलं वा 'स्वस्य' आत्मनः 'जननीजनस्य' मातृवर्गस्य 'लोचनेभ्यः', नयनेभ्यः 'आच्छिद्य'
रट्हीत्वा 'रिपुवधूनां अरिमारोषां 'नयनानि' नैवापि 'नेयः' प्रापणीयः । विधवा
अरिमार्यां रोदनविरताः मातरश्च रोदनविरताः कार्य्याः । तदर्थं 'शरीर' वा पातयिष्यं
कार्य्यं वा साधयेयम्' इति भावः । वसन्ततिलका इत्तम् ।

3. उदयच्छता—उद + यम + शत etc. The object (फल) of
उदयमनक्रिया is directly शत्रुनाश and remotely निवापाञ्जलिदान । Hence
the क्रियाफल goes to the शत्रु, and not to Malayaketu ; conse-
quently the rule "समुदाङ्भ्यो यनोऽयस्ये" does not apply and we
do not get the आत्मनेपद । अकारंभिप्राये क्रियाफले परस्माद्म् ।

4. अकापुरुष etc.—रूपमनुगता अनुरुपा । कुतसितः पुरुषः कापुरुषः or
कुपुरुषः by "विभाषा पुरुषे" । न कापुरुषः कुपुरुषविरोधी अकापुरुषः a hero,
विगीघार्ये नञ् । तस्य अनुरुपाम् etc. Q. धुरम् ।

5. आजि etc.—आजि battle. "रक्षेऽपि आजिः" इत्यमरः । तस्यां निधनम् etc.

6. वा—अन्वय indicating विकल्प । He makes the attempt ;
which may or may not be successful. If unsuccessful he falls
down the result is पितुः पथागन्तव्यम् । On the other alternative, he
wins, brings joy to his mothers and grief to the wives of his
enemy.

7. स्वजननी etc.—जननीजन is मातृजन of Sl. 5. "ब्रुवमपाये—" इति
ध्रुवी because आच्छिद्य implies motion.

8. मयारिपु etc.—अहं बाष्पं रिपुवधूनयनानि नेष्यामि = मया बाष्पः रिपुवधू-
नयनानि नेयः । नौ is द्विकर्मक, the प्रधानकर्म becomes उक्त by "न्वादेः प्रधाने" ।

9. (प्रकाशम्) आर्यं जाजले, उच्यन्ताम् अस्मद्वचना-
दनुयायिनो राजानः—“एक एवाहम् अमात्यराक्षसस्य अत-

किंतगमनेन प्रीतिसुत्पादयितुमिच्छामि तत् कृतमनुगमन-
केशेन” इति ।

(Aloud) Noble Jajali, let the princes that are following me be told this in my words—“Unattended I wish to give joy to Minister Rakshasa by unexpected approach. So away with the trouble of following.”

कञ्चूकी—तथा । (इति परिक्रम्य आकाशे) भो भो राजानः
कुमारः समाज्ञापयति “न खल्वहं केनचित् अनुगन्तव्यः” इति ।
(विलोक्य सहषम्) कुमारस्य आज्ञानन्तरमेव सर्वं राजानः
प्रतिनिवृत्ताः । पश्चात् कुमारः—

सोत्सेधैः स्कन्धदेशैः खरतरकविकाकर्षणाल्यर्थभुग्नै-

रखाः कैश्चिन्निरुद्धाः खमिव क्षुरपुटेः खण्डयन्तः पुरस्तात् ।

केचिन्मातङ्गमुखैर्बिहतजवतया मूकघण्टैर्निवृत्ता

मर्यादां भूमिपाला जलधय इव ते देव नोत्तङ्कयन्ति ॥ ७ ॥

Chamberlain—So be it. (Going round—in the air)—Ho ! Ho ! Kings, the Prince commands thus—“I must not be followed by any one.” (Observing—with joy) All the kings have turned back immediately after the Prince’s order. Look, Oh Prince—By some have been checked their horses with necks much curved and bulged from a very tight pull of the reins—horses which are as if pounding with their hoofs the sky in front. Some others have stopped on lordly tuskers with the bells mute because of the speed checked. The kings, Oh Sire, like the seas, do not overstep your bounds.

CHAROCHA

1. जाजले—Cf. आद्यं जाजले etc. Act II, Para 13.
2. अतकिंत etc.—तर्कं + षिच् + स्वार्थे + क्त कर्मणि तर्कितं guessed. न तर्कितम् । तादृशं गमनम् etc. तेन ।
3. कृतम्—अव्यय implying निषेध like अलम् । Cp. “अथवा कृतं सन्देहम्”—Sak.

4. आज्ञानन्तरम्—आज्ञा is here आज्ञायवश by लक्षणा । अविद्यमान-
मन्तरमस्मिन् अनन्तरम् immediate. आज्ञायाः अनन्तरं यथा तथा ।

5. अन्वयः ॥ कौशिन खुरपुटेः पुरस्तात् खं खण्डयन्तः इव अश्वः खरतर-
कविकाकर्षणार्थंभुग्नैः सोत्स्रिधैः स्तम्बदेशैः निरुद्धाः । केचित् विद्वतजवतया मूक-
घण्टः मातङ्गमुखैः निवृत्ताः । हे देव जलधय इव भूमिपालास्तं मयर्गदां न उल्लङ्घ-
यन्ति । व्याख्या—‘कौशिन’ भूमिपालैः ‘खुरपुटेः’ पुटितैः खुरैः [करणं तृतीया] ‘पुरस्तात्’
अग्रतः ‘खम्’ आकाशं ‘खण्डयन्त इव’ कुट्टयन्त इव दूर्णयन्त इव इत्यर्थः ‘अश्वः’ घोटीकाः
‘खरतरं’ सम्भ्रमानं अतिकठोरं यत् ‘कविकाकर्षणं’ खलिनसघटः तेन ‘अत्यर्थं’ भृशं
‘भुग्नैः’ वक्रैः अतएव ‘सोत्स्रिधैः’ उन्नतैः ‘स्तम्बदेशैः’ यौवाभागेः ‘निरुद्धाः’ संयताः
संयतत्वेन उपलक्षिता इत्यर्थः । आभुग्नो उन्नताः स्तम्बाः कथयन्ति निरुद्धाः सयताः
इति । ‘केचित् इतरे’ भूमिपालाः विद्वतः ‘जवः’ वेगः धावनवेग इत्यर्थः
येषां तथाविधतया हेतुना ‘मूकाः’ नीरवाः ‘घण्टाः’ गलघण्टाः येषां तैः ‘मातङ्गमुखैः’
करीन्द्रैः ‘निवृत्ता’ गमनविरताः स्थितत्वेन उपलक्षिताः । अतोऽहं ब्रवीमि हे ‘देव’
राजन् मलयकुतो ‘जलधय इव’ सागरा यथा तथा भूमिपालां अमौ राजानः ‘ते
मयर्गदां’ स्थितिं वेलाच्च ‘न उल्लङ्घयन्ति’ न अतिक्रानन्ति । सागरा यथा विलां प्राप्य
निवर्त्तन्ते भूपालास्तथा स्वाज्ञां श्रुत्वैव निवृत्ता इत्यर्थः । स्रग्धराह्वतम् ।

6. सोत्स्रिधैः—उट्ट + सिध + घञ् भावे उत्सिधः height उच्छ्रयः । Here
bulge. तेन सह । There was a big bulge because the neck was
excessively bent.

7. स्तम्बदेशैः—स्तम्ब is here यौवा neck. तस्य देशः the region of
the neck etc.—इत्यन्धूललक्षणे ढतीया । (See निरुद्धाः below).

8. खरतरं etc.—कविका bit. खरं tight. अतिशयेन खरं खरतरम्
very tight. The pull was very tight, because the kings wanted
to stop immediately on hearing the words of command. भुज
+ क्त कर्त्तरि भुज bent. Now see व्याख्या । “कविका तु खलिनोस्त्री” इत्यमरः ।

9. निरुद्धाः—नि + रुध + क्त कर्मणि checked. The कञ्चुकिन् was
watching from a distance. He noticed that as soon as the
orders were proclaimed the neck of the horses bulged out and
he inferred that a very tight pull was applied to the reins.
Thus the bulge in the neck (सोत्स्रिधैः स्तम्बदेशैः) was a लक्षणं of
निरुधः । Hence the rule “इत्यन्धूललक्षणे” applies.

10. पुरस्तात्—पूर्वस्मिन् देशे इति पूर्व + छि + अस्ताति स्वार्थे—अव्यय ।
 11. मातङ्ग etc.—मातङ्गानां सुखाः, इतत्—; or मातङ्गेषु सुखाः, सुप्सुपा ।
 12. निवृत्ताः—नि + वृत् + क्त कर्त्तरि stopped. सूकवष्टमातङ्गसुखा was the लक्षण of निवृत्त । Hence मातङ्गसुखैः has इत्यन्धृतलक्षणे ढतीया (see निरुद्धाः above).

13. मूमिपालाः—मूमिं पालयन्ति इति मूमि + पा + णिच् + अण् कर्त्तरि ।
 पा रचणे + णिच् gives पालि, but पा पाने gives पायि ।

10. मलय—आर्य्य, त्वमपि सपरिजनो निवर्त्तस्व । भागुरायण एको मामनुगच्छतु ।

Malayaketu—Noble Sir, you too retire with attendants. Let Bhagurayana alone follow me.

कञ्चुकी—तथा (इति सपरिजनो निष्क्रान्तः) ।

Chamberlain—So be it (*Retires with attendants*).

मलय—सखे भागुरायण, विज्जप्तोऽहम् इहागच्छद्भिः भद्र-
 भटप्रभृतिभिः, यथा—“न वयम् अमात्यराजसद्वारिण कुमार-
 माश्रयनीयमाश्रयामहे, किन्तु कुमारस्य सेनापतिं शिखरक-
 मूरीकृत्य दुष्टामात्यपरिगृहीतात् चन्द्रगुप्तादपरक्ताः, कुमारम्
 आभिरामिकगुणयोगादाश्रयणीयम् आश्रयामहे” इति । तत् न
 मया सुचिरमपि विचारयता तेषामयं वाक्यार्थः अवधारितः ।

Malayaketu—Friend Bhagurayana, I have been thus ap-
 prised by Bhadrabhatta and others when coming over here—
 “It is not through Minister Rakshasa that we attach ourselves
 to Prince, who is worthy of attachment. But having won over
 Sikharaka the general of Prince, we, estranged from Chan-
 dragupta who is gripped by a wicked minister, attach ourselves
 to Prince who is worth of attachment through the possession

of attractive virtues." Now, thinking even for long the sense of their speech has not been caught (grasped) by me.

CHARCHA

1. विज्ञप्तः—वि + ज्ञप् + णिच् + क्त कर्मणि विज्ञप्त or विज्ञपित (see *ante*).
2. मद्रभट etc.—This are the men referred to in Act I, as having deserted from Chandragupta. They are Chanakya's emissariss. The desertion being a ruse as the reader is already aware.
3. अमात्य etc.—द्वार door ; hence उपाय means. अमात्यराक्षस एव द्वारम् etc. तेन । करणे इया ।
4. ऊरोह्वय—ऊरो is an अव्यय implying अङ्गीकार, cf.—“तदूरोह्वय कृतिभिर्वाचस्पत्यं प्रतायते”—*Magha* II. It is a गति by “ऊर्यादिभ्रुवाचश्च” । ऊरो + ह् + ल्यप् having accepted.
5. दुष्टामात्य etc.—Cf. राक्षसमतिपरिग्रहीत etc. Act I.
6. आभिरामिक etc.—अभि समन्तात् रमयति इति अभि + रम + णिच् + अच् कर्त्तरि अभिरामम् charming. तत शीलमस्य इति अभिराम + ठक् आभिरामिकम् one of an amiable disposition. तस्य गुणाः । तैर्योगः, etc.
7. अवधारितः—अव + धृ + णिच् + क्त कर्मणि ascertained. I cannot make out what they mean, *i. e.*, why they disavow Rakshasa and set up Shikhara as their patron. Bhagurayana now explains why.

11. भागु—कुमार, न दुर्वोधोऽयमर्थः । विजिगीषुम् आत्मगुणसम्पन्नं प्रियहितहारेण आश्रयणीयमाश्रयेत् इति ननु न्याय्य एवायमर्थः ।

Bhagurayana—Prince, this is not a difficult matter to understand. This is indeed the proper thing, because through a beloved well-wisher one should attach one's self to the ambitions who are endowed with qualities of the heart (*Or—virtue of courage*) and are therefore worthy of attachment

मलय—सखे भागुरायण, ननु अमात्यराक्षसः अस्माकं
प्रियतमो हिततमश्च ।

Malayaketu—But friend Bhagurayana, Minister Rakshasa is the most beloved and the greatest well-wisher unto ourselves.

भागु—एवमेतत् । किन्तु अमात्यराक्षसः चाणक्ये वद्ववैरो न चन्द्रगुप्ते । तत् यदि कदाचित् चाणक्यमतिजितकाशिनम् असहमानः स साचिव्यात् अवरोपयेत् ततो नन्दकुलभक्त्या नन्दान्वयएवायमिति सुहृज्जनापेक्षया च अमात्यराक्षसश्चन्द्रगुप्तेन सह सन्दधीत ! चन्द्रगुप्तोऽपि पितृपर्यायागत एवायम् इति सन्धिमनुमन्येत । एवं सति अस्मासु कुमारो न विश्वसेत्-इत्ययमेषां वाक्यार्थः ।

Bhagurayana—So it is. But—“Minister Rakshasa has rooted enmity with Chanakya not with Chandragupta. So if, intolerant of Chanakya who is too much elated by success, he ever displaces him from ministership, then he (Rakshasa) might make treaty with Chandragupta, as well for the sake of his friends as through devotion to the race of Nanda, because he (Chandra) is after all Nanda's son. Chandragupta too might approve of the treaty, because he (Rakshasa) is really connected with him by ancestral succession. This happening, prince may not trust us”—this is the sense of their speech.

मलय—युज्यते । अमात्यस्य गृहमादेशय ।

Malayaketu—This is reasonable. Guide me to the house of the minister.

भागु—इतः इतः कुमार । (उभौ परिक्रामतः) इद-
ममात्यगृहम् । प्रविशतु कुमारः ।

Bhagurayana—This way, Prince, this way. (*Both go round the stage*). This is Minister's house, Let Prince enter

मलय—एष प्रविशामि ।

Malayaketu—Here I enter.

CHARCHA

1. विजोगीषुम् etc.—आत्मन् is सत्त्व strength of mind. Cf.—“उदयानिष्कविज्जतिर्मनसः सत्त्वमुच्यते । आत्मवान् सत्त्ववान् प्रोक्तः” । ‘आत्मगुणसम्पन्न’ सत्त्ववन्तम् अतएव ‘आश्रयणीय’ शरण्यं ‘विजिगीषु’ मण्डलमधिकरोद्भिच्छुः, राजान’ ‘प्रियश्च हितश्च’ यो जनः तेन ‘दारेण’ तमेव दारीकृत्य ‘आश्रयेत’ शरणं गच्छति ‘इति’ हेतोः ‘अयमर्थः’ सेनापतिदारेण भवत्समाश्रयणरूपं वस्तु ‘न्याय्य एव ननु’ युक्त एव इति किम्, वक्तव्यम् । They come through शिखरक, because the introduction has to be through one who is a favourite (प्रिय) and a well wisher (हित) at the same time. Such a person is शिखरक the general. The crafty rascal leaves it to Malayaketu to complete the sentence by adding ‘and *not* Rakshasa.’

2. सखे etc.—Idiot as he is, Malayaketu does not understand the hint ; on the contrary he takes this as the more reason why they should come through Rakshasa and *not* through शिखरक, because Rakshasa is the most favoured and his greatest well-wisher.

3. एवमेतत् etc.—Bhagurayana sees that the Prince's faith in Rakshasa is unbounded and dares not contradict him, lest he himself be suspected as a traitor. So he notifies agreement saying एवमेतत्, but returns to the attack from a different side with किन्तु etc.

4. अतिजित etc.—See जितकाशी राजसेवकः, Act II.

5. अदरोपयेत्—अव + रुद् + णिच् + लिङ्, यात् should dismiss. Bhagurayana had probably watched the movements of Karabhaka and knew that he would find the servant reporting Chanakya's dismissal to Rakshasa. Hence, with a view to produce

an immediate effect on Malayaketu, he tries to explain to the Prince what this dismissal means to Rakshasa.

6. नन्दकुलभक्ता etc.—Rakshasa is devoted to the family of Nanda, and Chandragupta is Nanda's son. Hence who knows that Rakshasa might not be attracted towards Chandragupta when Chanakya is discarded.

7. सुहृज्जन etc.—Devotion apart, such a step would be to Rakshasa's interest, because he has so many friends at Kusumapura whose life is now in danger. हेतौ रया ।

8. सन्दधीत—यदि अपसारयेत् तदा सन्दधीत; hence हेतुहेतुमज्जावात लिङ् ।

9. पितृपर्याय etc.—परि + अय + अञ् भावे पर्याय succession क्रम् । पितृणां पर्यायः succession of ancestors, i. e., the order of sons succeeding father. तेन आगतः arising out of natural course of succession.

10. सन्धिम्—सम् + धा + कि भावे सन्धिः peace—peace with Rakshasa.

11. न विश्वसेत्—Might not trust if they came through Rakshasa because Rakshasa himself proves untrustworthy. वि + श्वस + लिङ् यात । सम्भावनायां लिङ् । This supposes the root to be of the भवर्दि class. It however, appears in the अदादि list which gives विश्वस्वात् । “यद्वा गणकार्यमनित्यत्वम्” इति प्रदीपः । “आश्वसेयुर्ऋशाचराः” इति भट्टिः । Also see Sid-kaṁ under “तनादिकृञ् ख् लः” ।

12. युज्यते—युज् (दिवादि) + लट् ते कर्त्तरि । Malayaketu has swallowed the bait. Rakshasa's defection seems probable to him and Bhadrabhata etc. with a distrust in Rakshasa now appear to him to have acted reasonably by avoiding Rakshasa and approaching through Shikharaka.

12. राक्षसः—(आत्मगतम्) अये स्मृतम् । (प्रकाशम्)

भद्रं अपि दृष्टस्त्वया कुसुमपुरे स्तनकलशः ?

Rakshasa—(To himself) Ha ! I recollect. (Aloud) Good man, was Stanakalasa visited by you at Kusumapura ?

करभकः—अमच्च अह इं [अमात्य अथ किम्] ।

Karabhaka—What else, Minister (Yes, Minister) ?

मलय—(आकर्ण्य) भागुरायण, कुसुमपुरहृत्तान्तः प्रस्तूयते,
न तत्र तावदुपसर्पामः, शृणुमस्तावत् । कुतः ?

सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः ।

अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥

Malayaketu—(*Listening*) Bhagurayana, Kusumapura-
affairs are being discussed we must not approach in the midst
of it, but will listen. Why (do you ask)?—Ministers speak
differently in presence of kings, fearing loss of prestige, but
otherwise in easy chats at which facts are disclosed.

भागु—यदाज्ञापयति कुमारः ।

Bhagurayana—As the Prince commands.

राक्षसः—भद्र, अपि तत् कार्ये सिद्धम् ?

Rakshasa—Good man, is the work done ?

करभकः—अमच्चप्यसाएण सिद्धम् [अमात्यप्रसादेन
सिद्धम्] ।

Karabhaka—Done, through Minister's favour.

मलय—सखे भागुरायण, किं तत् कार्यम् ।

Malayaketu—Friend Bhagurayana, what work is that ?

भागु—कुमार, गहनः सचिववृत्तान्तः । नैतावता
परिच्छेत्तुं शक्यते । अवहितस्तावच्छृणु ।

Bhagurayana—Prince, deep are the affairs of Ministers.
This cannot be fathomed by this much only. Be attentive
and listen.

राक्षसः—भद्र, विस्तारेण (विस्तरेण) श्रोतुमिच्छामि ।

Rakshasa—Good man, I wish to hear in detail.

CHARCHA

1. न तत्र etc.—तत्र तच्चिन् कुसुमदरप्रस्तावे । We shall not interrupt the conversation.

2. शृणुमस्तावत्—With ears poisoned against Rakshasa, he thinks he will hear something which Rakshasa would not willingly disclose to him.

3. अन्वयः ॥ मन्त्रिणः राज्ञां पुरः सत्त्वभङ्गभयात् अन्यथा कथयन्ति, विद्वताद्यैषु स्वैरालापेषु अन्यथा (कथयन्ति) । व्याख्या—‘मन्त्रिणः’ अनायाः राज्ञां पुरः’ नृपाणां सत्त्वचं ‘सत्त्वस्य’ प्रभावस्य यो ‘भङ्गः’ नाशः तस्मात् ‘भयात्’ शङ्कया राज्ञा अस्मान् सत्त्वहीनान् संसृते इति शङ्कया ‘अन्यथा’ अन्यप्रकारेण सत्यापलापेन ‘कथयन्ति’ भाषन्ति प्रतिकूलं, सत्यं गोपयन्ति किन्तु ‘विद्वतः’ प्रकटीकृतः ‘अर्थः’ वस्तु येषु तादृशेषु ‘स्वैरालापेषु’ विश्वम्भबचनेषु ‘अन्यथा, भिन्नया रीत्या सत्यमेव पुरस्कृत्य इत्यर्थः’ ‘कथयन्ति’ भाषन्ति । सम पुरा राक्षसः सत्यं गोपयेद्वा किन्तु नापुना विश्वम्भालापे गोपयिष्यति तत् शृणुमस्तावत् इति भावः ।

4. सत्त्व etc.—सत्त्व is प्रताप power, prestige etc. Now see व्याख्या । If the king thinks much of his minister, as I have been doing of Rakshasa, then the minister, to keep up his reputation with the king, will not inform the king when any of his calculations go wrong.

5. अन्यथा—अन्य different, i. e., different from real fact. He suppresses unpleasant facts lest the king lose confidence in him.

6. अन्यथा विद्वत् etc.—Here अन्य means different from what is disclosed to the king, i. e. the true state affairs.

7. स्वैरालापेषु—स्वैर is स्वच्छन्द (See Act I Sl. 2.) आ + लप + लप् + भावे आलापः conversation. स्वैराः आलापाः easy talk etc.

8. किं तत् कार्यम्—Malayaketu’s curiosity and suspicion are roused. He thinks the work is adverse to his interest.

9. गहनः etc—गहन impenetrable, The remark makes Malayaketu still more suspicious, सचिव is Ministers in general

not Rakshasa necessarily. सच्चिवानां इत्तान्तः गहनः ministers do not take everybody into their confidence. Their affairs are not open to the public gaze.

10. नैतावता etc.—‘एतावता’ एतन्मात्रेण सिद्धं कार्यम् इत्येतन्मात्रेण उक्तं किं तत् कार्यम् इति ‘परिच्छेत्तुम्’ अवधारयितुं ‘न शक्यते’ । तत् ‘अवहितः’ सन् ‘शृणु तावत्’ यदि ज्ञातुमिच्छसि ॥ “प्रथमे वावशब्दे” सूत्रेण ‘विस्तरेण’ इति युक्तम् ।

13. करभकः—सुणादु अमच्चो । अत्यि दाव अहं अमच्चो णाणत्तो जह—‘करभक कुसुमपुरं गच्छ । मह वअण्णेण भण वेअलिअं यणकलसं जह चाणक्कहदएण तेसु तेषु अण्णा-भङ्गेषु अण्णचिट्ठोअमाणेषु चन्दउत्तो उत्तेअणसमत्थेहिं सिलोएहिं उवसिलोइदव्वोत्ति । शृणोतु अमात्यः । अस्ति तावत् अहममात्य न आज्ञप्तः यथा—‘करभक, कुसुमपुरं गच्छ । मम वचनेन भण वैतालिकं स्तनकलसं यथा चाणक्कहदकेन तेषु तेषु आज्ञाभङ्गेषु अनुष्ठोयमानेषु चन्द्रगुप्तः उत्तेजनसमर्थैः श्लोकेरूपश्लोकायतव्य’ इति ।

Karabhaka—Listen Minister. The fact is, I was ordered by Minister thus—“Karabhaka, go to Kusumapura and in my words tell the bard Stanakalasa that at each and every supersession of orders done by cursed Chanakya, Chandragupta has to be belauded with verses capable of rousing him.”

राक्षसः—भद्र ततस्ततः ।

Rakshasa—What next, good man, what next ?

करभकः—तदो मए पाडलिपुत्तं गदुअ सुणाविदो अमच्च-सन्देसं वेअलिओ यणकलसो । एत्थन्तरे णन्दउत्तविणास-दुणससं पौरजणससं परितोसं समुप्यादअन्तेण रअणा आघोसिदो-

कौमुदीमहोत्सवो । सो अ चिरकालपरिवर्तमानो जण्डि-
परिचओ अभिमदवधूजणसमागमो विअ ससिण्हेहं माणितो
णअरजणेण [ततो मया पाटलिपुत्रं गत्वा आवितः
अमात्यसन्देशं वैतालिकः अनकलशः । अत्रान्तरे नन्दकुल-
विनाशदूनस्य पौरजनस्य परितोषं रुमुत्पादयता राज्ञा
आघोषितः कौमुदीमहोत्सवः । स च चिरकालपरिवर्तमानो
जनितपरिचयः अभिमदवधूजनसमागम इव सस्त्रेहं मानितो
नगरजनेन] ।

Karabhaka—Then the bard Stankalasa was informed of
Minister's command by me going to Pataliputra. In the
meantime the great Kaumudi festival was proclaimed by the
king affording great joy to the citizens who were depressed by
the extinction of the family of Nanda ; and familiar as it had
become by recurring for a long time, it was affectionately
greeted by the towns-men like union with a desired bride.

राक्षसः—(सवाध्यम्) हा देव नन्द

कौमुदी कुमुदानन्दे जगदानन्दहेतुना ।

कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ८ ॥

भद्रं ततस्ततः ।

Rakshasa—(In tears) Alas ? Sire Nanda, the moon
among kings, without thee, the source of joy to the world,
what like will Kaumudi be in spite of there being the moon
the delighter of lilies ? Next, good man what next ?

CHAROCHA

1. अस्ति तावत्—अस्ति in such cases is an अव्यय, cf.—“अस्ति
तावद्वसार्थेण पौरजन—” Act-I.

2. आक्षिप्तः—Cf. and see विक्रमः above.

3. आक्षिप्तः etc.—Cf. Act II, Para 44.

4. श्रावितः etc.—स्नानकलशः अमात्यसन्देशं श्रुत्वा = अहं स्नानकलशम् अमात्यसन्देशं श्रावितवान् = मया स्नानकलशः अमात्यसन्देशं श्रावितः । This is by “गतिबुद्धि—”, the root श्रु being बुद्धार्थं । But from the Vartika “दृश्ये” grammarians argue that बुद्धि in the rule means knowledge in general. Knowledge, when spoken of as got through any particular sense, is not बुद्धि within the meaning of the rule. So दृश्ये, श्रु, प्रा, सृष्ट्य etc. do not give कर्त्तृत्वा to the अणिकर्त्ता । This is why special provision is made for दृश्ये by the Varttika above. We expect then स्नानकलशेन अमात्यसन्देशः श्रावितः । The poet treats it as बुद्धार्थं ; it will then have the alternative form मया स्नानकलशेन अमात्यसन्देशः श्रावितः । ‘बुद्धिर्न चार्थो योः शब्दकर्मणा च निजिच्छया’ ।

5. नन्दकुल etc.—दू + क्त कर्त्तरि दूनं गrieved (दिवादि) cf.—“न दूयै सात्वतौत्तुयै न्मन्त्रमपराध्यति”—*Magha*. नन्दकुलविनाशेन हेतुना दूनस्य, सुप सुपा ।

6. चिरकाल etc.—परि + इत + शानच् कर्त्तरि परिवर्त्तमानः recurring. चिरः कालः । चिरकालं परिवर्त्तमानः etc. रयातत् । Here रया is अत्यन्त संयोगे । And the समास is by rule “अत्यन्त संयोगे च” ।

7. अन्वयः ॥ हे वृषचन्द्र, कुमुदानन्दे चन्द्रे सति अपि, जगदानन्दहेतुना लया विना कौमुदी कौटुशी । व्याख्या—हे ‘चन्द्रतुला वृष’ राजन् नन्दे ‘कुमुदानां कैरवाणाम् ‘आनन्दे’ हर्षवद्भवे विकासके इत्यर्थः ‘चन्द्रे’ विधौ ‘सति अपि’ स्थितेऽपि ‘जगतः’ समयायाः धरायाः ‘आनन्दस्य’ हर्षस्य यो ‘हेतुः’ निदानं तथाविधेन ‘लया विना’ विरहिता ‘कौमुदी’ ‘कौमुदीमहोत्सवः’ ज्योत्स्ना च ‘कौटुशी’ कथम्भूता ? शोच्या सा इत्यर्थः । उत्सवेऽस्मिन् मन्वे पूर्णेन चन्द्रेण कुमुदान्येव दृश्यन्ति च । लया वियोजितस्य जगतः नः नासीत् तोषः इति भावः । अत्र ‘कौ’ पृथिव्यां ‘मुदं’ हर्षं ‘आनन्दयति’ वहैयति यस्माद्दृश्ये ‘चन्द्रे’ चन्द्रगुणे राजनि ‘सति अपि’ इत्यादि दुष्टिर्वाखात् ।

8. कौमुदी—The festival ; also moonlight. Neither the festivities, nor the beams of the autumn at fullmoon please the people.

9. कुमुदानन्दे—See व्याख्या । कुमुद + आ + नन्द + णिच् + अण कर्त्तरि ।

तस्मिन् । Qual. चन्द्रे । *Dhundhi* takes चन्द्र as meaning चन्द्रगुणं and expounds thus—सुदं हर्षम् आनन्दयति बह्वयति इति सुद + आ + नन्द + णिच् + अच् कर्त्तरि सुदानन्दः the promoter of joy. The root is टुणदि सम्बद्धौ and सम्बद्धि is इद्धि । कोः पृथिव्या सुदानन्दः कुसुदानन्दः the promoter of the joy of the world. तस्मिन् चन्द्रे चन्द्रगुणे etc. In this explanation आनन्द in the sense of बह्वयक—promoter—is very very rare—अप्रसिद्ध । Again it is not expected from *Rakshasa* to speak so appreciatingly of *Chandragupta* as to describe him as the promoter of joy of the world. Moreover, if *Chandragupta* is the promoter of joy on Earth (कोः पृथिव्याः etc.) then the व्यतिरेक in the verse requires that जगत् in जगदानन्दकैतुना should be the whole universe. By no amount of hyperbole would *Rakshasa* describe *Nanda* as जगदानन्दकैतु in this sense. We have therefore taken चन्द्र here as the moon and not चन्द्रगुण । Some of *Dhundhi*'s followers here interpret कुसुदानन्दे differently thus—कुसुमिता सुत एषां कुसुदः who delight in mean pursuits. आनन्दयति इति आ + नन्द + णिच् + अच् कर्त्तरि आनन्द deligher. कुसुदाम् आनन्दः the deligher of the mean, i. e., *Chandragupta*. This is worse than *Dhundhi*'s exposition (See अपि below).

10. जगत् etc.—जगतः आनन्दः etc. See वाखा now । *Nanda* was a source of joy to the whole world, while the moon delights only the water-lilies that are in the world. Hence, even the presence of the full-moon did not make up for the absence of *Nanda*. His beams fell flat on all the people.

11. कौदृशी—किमिव पश्यति इति किम् + दृश + कञ् कर्त्तरि स्त्रियाम् what like, i. e., of no moment, तुच्छा ।

12. अपि—Implies गर्हा । The गर्हा lies in the absence of the expected. The deligher of *Kumuda* was expected to delight the rest of the world also, but it did not. If we say कुसुदानन्द = the deligher of the mean, then the meaning becomes—even the deligher of the mean did not delight the rest of the world,

which is unintelligible, because such a person is not expected to delight those that are not mean.

13. वृषचन्द्र—नपोऽयं चन्द्र इव, उपमित कर्मधा—। This epithet explains why नन्द was जगदानन्दः । The best of kings is bound to be a source of joy to the world.

14. करभक्कः—तदी सो लोअलोअणाणन्दभूदो अणिच्छु
न्तस्सएव तस्स शिवारिदो चाणक्कहदएण । एत्थन्तरे थणकलसेण
चन्दउत्तिसमुत्तेजिआ सिलोअपरिपाटो पवट्टिटा [ततः स
लोकलोचनानन्दभूतः अनिच्छुत एव तस्य निवारितः चाणक्य-
हतकेन । अत्रान्तरे स्तनकलशेन चन्द्रगुप्तसमुत्तेजिका
श्लोकपरिपाटी प्रवर्त्तिता] ।

Karabhaka—This joy to the eyes of the people was then stopped by the cursed Chanakya, the unwilling king notwithstanding. At this stage, a set of verses that was to rouse Chandragupta was launched out by Stanakalasa.

राक्षसः—कोट्टशी सा ।

Rakshasa—How was it like ?

करभक्कः—(“सखोत्कर्षस्य” इत्यादि पूर्वोक्तं पठति) ।

Karabhaka—(Recites the verse ‘सखोत्कर्षस्य’ etc. as previously said).

राक्षसः—(सहर्षम्) साधु ! स्तनकलश साधु ! काले भेद-
वीजमुसम् अवश्यं फलमुपदर्शयिष्यति । कुतः—

सद्यःक्रीडारसच्छेदं प्राक्ततोऽपि न मर्षयेत् ।

किमु लोकाधिकं धाम विश्राणः पृथिवीपतिः ॥ १० ॥

Rakshasa (With joy)—Bravo ! Stanakalasa, Bravo ! seed of discord is sown in time ; it will surely bear fruit. (Do you ask)

Why ?—Even an ordinary person will not stand the instant stoppage of the pleasures of sport would the lord of the world, bearing power that transcends the world, do so ?

CHARCHA

1. लोक etc.—लोकस्य लोचनम् । तस्य आनन्दः । तेन भूतः समः तुल्यः ('यत्किं क्षटाद्धने भूतं प्राण्यतीति समे विषु' इत्यमरः) सुप्सुपा etc. See शरीरभूता in Sak. VI. Qual. सः ।

2. अनिच्छतः etc.—न इच्छन् अनिच्छन् not liking, *i. e.*, not liking the prohibition निवारणमनिच्छतः । तस्य (चन्द्रगुप्तस्य) has अनादरे भावलक्षणे षष्ठी—अनिच्छन्तं तमनादृत्य इत्यर्थः ।

3. समुत्तेजिका—सम् + उद् + तिज + खल् कर्त्ति स्त्रियास् that which incites.

4. श्लोकपरिपाटी—परि + पाठि + इ भावे औष्ठादिक = परिपाटि + लीट् = परि पाटी succession. series. क्रम । श्लोकयोः परिपाटी, *i. e.*, परिपाटितौ क्रमो-च्चारितौ श्लोकौ । 'भावानयने द्रव्यानयनम्' ।

5. कालि etc.—'भेदस्य' विरोधस्य 'बीजं' मूलं 'कालि' यथासमये एव 'उद्य' निखातं क्लमकक्ष न । 'फलं' सिद्धिं चाणक्यचन्द्रगुप्तयोर्भेदम् इत्यर्थः 'अवश्य' निश्चितम् 'उपदर्शयिष्यति' उपपादयिष्यति । उपदर्शयति इति पाठे सामान्यतो निर्द्देशः—'कालि' उपतं भेदबीजमवश्यं फलम् उपदर्शयति प्रसूते । तत आवापि फलं द्रव्यामः ।

6. अन्वयः ॥ प्राकृतः अपि सद्यःक्रीडारमच्छेदं न मर्षयेत्, लोकाधिकं धाम विधाणः पृथिवीपतिः किम् (मर्षयेत्) । व्याख्या—'प्राकृतः अपि' इतरैःऽपि जनः 'मद्यः' प्रसभं यः 'क्रीडारसस्य' खिलाखादस्य 'छेदः' भङ्गः तं 'न मर्षयेत्' न चनीत छेदे सति कुप्येत इत्यर्थः । 'लोकात् अधिकं' जनातिगं 'धाम' प्रभावं 'विधाणः' धारयन् पृथिवीपतिः 'धराधीशः' किम् मर्षयेत् नैव मर्षयेत् । तत प्राप्त एव चाणक्य-चन्द्रगुप्तयोर्भेदः ।

7. सद्यः etc.—क्रीडायाः रसः । तस्य छेदः । सद्यः क्रीडारमच्छेदः सुप्-सुपा । The unceremonious stoppage gives affront, and the king retaliates.

8. प्राकृतः—पृथग्जनः an ordinary person. cf.—"अप्राकृतस्य चरित्वा-तिशयस्य" ।

9. किम् etc.—Telang reads 'किं तु लोकाधिकं तेजः' meaning the same. धाम improves the diction. See also under धाम ।

10. लोकाधिकम्—लोक is जन people. लोकादधिकम्, सुप्, सुपा । Cf.—
‘अष्टाभिश्च सुरेन्द्राणां मावाभिर्निर्मितो वृषः । तस्मादभिभवलोष सर्वभूतानि तेजसा ॥’

11. धाम etc.—This seems to be an imitation of Bharavi's
‘सहते न जनोऽप्यधःक्रियां किम्, लोकाधिकधाम राजकम्’ । Hence we
retain किम् and धाम and reject किंतु and तेजः ।

12. विभाषः—भृ + शानच् कर्त्तरि । Cp. “विभाषम्” Kir’ III. 1.
The root is उभयपदी; विभत् with शृत् ।

15. मलय—एवमेतत् ।

Malayaketu—So it is.

राक्षसः—ततस्ततः ।

Rakshasa—Next, what next.

करभकः—तदो चन्द्रज्ज्जेण अण्णाभङ्गकलुसिदेण पसङ्ग-
सूचिदं अमच्चगुणं पसंसिअ अपव्भंसिदो अहिआरादो
चाणक्कहदओ [ततश्चन्द्रगुप्तेन आञ्जाभङ्गकलुषितेन प्रसङ्ग-
सूचितममाल्यगुणं प्रशस्य अपभ्रंशितः अधिकारात् चाणक्य-
हतकः]

Karabhaka—Accursed Chanakya was then removed from
office by Chandragupta who was ruffled by the supersession
of orders and extolled the virtues of Minister suggested by
the course of conversation.

मलय—सखे भागुरायण, गुणप्रशंसया दशितश्चन्द्रगुप्तेन
राक्षसे भक्तिपक्षपातः ।

Malayaketu—Friend Bhagurayana, by extolling virtues,
Chandragupta has disclosed a bias towards Rakshasa through
esteem.

भागु—न तथा गुणप्रशंसया यथा चाणक्यवटोर्निराकरणेन ।

Bhagurayan—No so much by extolling virtues as by the
dismissal of the brat Chanakya.

राक्षसः—किमयमेवैकः कौमुदीमहोत्सवप्रतिषेधः चन्द्र-
गुप्तस्य चाणक्यं प्रति कोपकारणम् उत अन्यदप्यस्ति ?

Rakshasa—Is this prohibition of the Kaumudi festival the sole reason for Chandragupta's anger on Chanakya or is there anything else also ?

मलय—सखे, चन्द्रगुप्तस्य अपरकोपकारणान्वेषणे किं
फलमेष पश्यति ।

Malayaketu—Friend, what good does he see in looking for other cause of anger of Chandragupta ?

भागु—कुमार, मतिमांश्चाणक्यो न निष्प्रयोजनमेव चन्द्र-
गुप्तं कोपयिष्यति, न च कृतवेदी चन्द्रगुप्त एतावता गौरव-
मुल्लङ्घयति । सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणात्
यो विश्लेष उत्पद्येत स आत्यन्तिको भविष्यति इति ।

Bhagurayana—Prince, wise Chanakya will not indeed annoy Chandragupta without a motive, nor again will grateful Chandragupta overstep reverence for this trifle. That estrangement between Chanakya and Chandragupta will be permanent in every way which results from a variety of sufficient reasons.

CHARCHA

1. आज्ञाभङ्ग etc.—कलुष is मलिन hence कुपित । कलुषः कृत इति कलुष + षिच् (नामधातु) + क्त कर्मणि कलुषितः । आज्ञाभङ्गेन कलुषितः । आज्ञाभङ्गकलुषः would do as well. Cf.—“तां प्रत्यकस्मात् कलुषप्रवृत्तौ”, “भावावरोधकस्तथा दयिता” etc. But the नामधातु seems to be the poet's favourite ; cf.—“भक्तुस्तथा कलुषितां वङ्गवह्नभस्य”, Act III, Sl. 9.

2. प्रसङ्गसूचितम्—प्रसङ्ग is प्रस्ताव course of conversation. तेन सूचितः brought to notice in the course of conversation. This refers 'तेन खलु महात्मना' etc. Act. III. Para 34.

3. भक्तिपक्षपातः—भक्तिः पक्षपातः । चन्द्रगुप्तस्य भक्तिः राक्षसे पक्षपातिनौ न चाणक्ये इत्यर्थः । Cf—'विद्वेषपक्षपातः' Act III, 21.

4. निराकरणेन—नि + आ + क्त + ल्युट् भावे निराकरण dismissal. The insinuation is that Chandragupta removes Chanakya to make room for Rakshasa.

5. सतिमान् etc.—सतिरस्यास्ति प्रशस्ता इति सत्प् प्रशंसायाम् । Hence he will not insult the king for nothing. The point perhaps is that Chanakya suspected the king's leaning towards Rakshasa and offended him.

6. न च कृतवेदी etc.—कृतम् उपकृत वेत्ति स्मरति इति कृत + विद् + णिनि साधुकारिणि कर्त्तृ रि कृतवेदी one who remembers services: Chandragupta knew how deep his obligations were to Chanakya ; so the mere supercession of an order could not be reason enough for him to insult and dismiss Chanakya If there be some slight friction through this incident it would soon be made up.

7. पुष्कलात् कारणान् etc.—पुष्कल enough sufficient अतिगतम् अन्तम् अत्यन्तम् very much. अत्यन्ते भवः इति अत्यन्त + टञ् आल्यान्तकः permanent. Supercession of orders is not reason enough. Something better than that must happen for a permanent separation. Rakshasa is looking out for such a reason.

16. करभकः—अतिथ्य अण्णं वि चन्द्रउत्तसू म कोवकारणं । उवेखिदो षेण अवक्कमन्तो मल्लअकेदू अमच्चरक्खसोत्ति [अस्ति अन्यदपि चन्द्रगुप्तस्य कोपकारणम् । उपेक्षितोऽनेन अपक्तामन् मलयकेतुः अमात्यराक्षस इति] ।

Karabhaka—There are other reasons too for Chandragupta's annoyance, viz., Malayaketu and minister Rakshasa escaping were overlooked by him.

राक्षसः—शकटदास, हस्ततलगतो मे चन्द्रगुप्तो भविष्यति ।
इदानीं चन्दनदासस्य वन्धनात् मोक्षः तव च पुत्रदारैः सह
समागमः ।

Rakshasa—Sakatadasa, Chandragupta will become placed
on the palm of my hand. Now will follow Chandanadasa's
release from prison and your union with son and wife.

मलय—सखे भागुरायण, हस्ततलगत इति व्याहरतः
कोऽस्याभिप्रायः ।

Malayaketu—Friend Bhagurayana, what is his meaning
in saying 'on the palm of the hand.'

भागु—किमन्यत् ? चाणक्यात् अपकृष्टस्य चन्द्रगुप्तस्य
उद्धरणात् न किञ्चित् कार्यमवश्यं पश्यति ।

Bhagurayana—What else ? Surely he sees no good from
the overthrow of Chandragupta withdrawn from Chanakya.

राक्षसः—भद्रं, हृताधिकारः क्व साम्प्रतमसौ वटुः ।

Rakshasa—My good man, with office wrested, where is
that brat now ?

करभकः—तर्हि एव पाटलिपुत्रे अद्विवसति [तस्मिन्नेव
पाटलिपुत्रे अद्विवसति (तदेव पाटलिपुत्रमद्विवसति)] ।

Karabhaka—Staying in Pataliputra itself.

राक्षसः—(साविगम्) भद्रं, तत्रैव प्रतिवसति ? तपोवनं
न गतः ? प्रतिज्ञां वा पुननं समारूढवान् ?

Rakshasa—(With concern) Good man, there is he stay-
ing ? Not gone to the hermitage ? Nor undertaken a fresh
vow ?

करभकः—अमञ्च, तपोवनं गच्छदिति स्रुणौअदि [अमात्य,
तपोवनं गच्छतीति श्रूयते] ।

Karabhaka—Minister, it is rumoured that he is going to
a hermitage.

CHARCHA

1. उपेक्षितः अनेन etc.—Of.—“मलयकेतुः कस्मात् अपक्रामन्नूपेक्षितः”
and “राक्षसः पुनरिहैव वत्तमानः आर्य्येणोपेक्षितः”—Act III.

2. हस्ततलगतः etc.—हस्तस्य तलं गतः प्राप्तः गृहीत इत्यर्थः । Rakshasa
deems now the overthrow of Chandragupta easy because he
will no longer have Chanakya to guide him.

3. चाणक्यादपकृतस्य etc.—‘अवश्यं’ निश्चितम् एष ‘चाणक्यादपकृतस्य’ दूरी-
कृतस्य चाणक्यविरहितस्य ‘चन्द्रगुप्तस्य उद्धरणत्’ समुच्छेदात् ‘क्षिप्तं कार्यं’ कामपि
स्वार्थसिद्धिं ‘न पश्यति’ न उतप्रोचते । ततश्च मन्यते चाणक्येन वियुक्तः निराश्रय-
चन्द्रगुप्तः अस्य ‘हस्ततलं भुजच्छायां गतः’ प्राप्तः श्रितः ‘भविष्यति’ स्वयमस्य सार्चव्यं
कृत्वा सचिवव्यसनमस्यापनेष्यति इत्यर्थः । The rascal deliberately distorts
the meaning of Rakshasa’s words (see above), and Malaya-
ketu is such a fool that he cannot see through it.

4. पाटलिपुत्रे—The Sanskrit strictly is पाटलिपुत्रम् by
“उपान्वध्याङ् वसः” ।

5. तत्रैव प्रतिवसति etc.—These are indicative of surprise. It
was expected he would go to some hermitage being disgusted
with the world ; or in the alternative it was expected he would
vow Chandragupta’s death just as he did of Nanda.

6. गच्छति—वत्तमानसामीप्ये भविष्यति वत्तमानम् ।

17. राक्षसः—शकटदास नेदमुपपद्यते । पश्य—

देवस्य येन पृथिवीतलवासवस्य

स्वाग्रासनापनयनान्निवृत्तिर्न सोढा ।

सोऽयं स्वयंकृतनराधिपतेमंस्त्रौ

मोर्ध्यात् कथंनु परिभूति मिमां सहेत ॥ ११॥

Rakshasa—Sakatadasa, this is not consistent. Just consider—How can he, the supersensitive, tolerate this disgrace from Maurya, the king created by himself—he by whom the dishonour of removal from his front-seat by Sire, a veritable Indra on the surface of the Earth, was not tolerated.

अन्वयः ॥ येन पृथिवीतलवासवस्य देवस्य स्वायासनापनयनात् निज्जतिः न सोढा, मनस्वी स अयं स्वयंजितनराधिपतिः मौर्व्यात् इमां परिभूतिं कथं नु सहेत । व्याख्या—‘येन’ चाणक्येन ‘पृथिव्याः तलं’ महीपृष्ठे ‘वासवः’ इन्द्र इव यो ‘देवः’ राजा नन्दः तस्य, तेन कृता इत्यर्थः ‘स्वस्य’ आत्मनः आत्माधिष्ठितमित्यर्थः, यत् ‘अयासनं’ वरपीठं तस्मात् यत् ‘अपनयनं’ निष्काषणं ततः या ‘निष्कृतिः’ अवमानना सा ‘न सोढा’ न चक्ष्मी ‘मनस्वी’ मानी अमर्षणः इत्यर्थः ‘सः अयं’ चाणक्यः ‘स्वयम् आत्मना’ कृतः विहितः (इतत् । तादृशः) यः ‘नराधिपतिः’ लोकनाथः राजा मौर्व्याः सुरागर्भसम्भवश्चन्द्रगुप्तः तस्मात् ‘इमाम्’ एताम् अधिकारापनयनरूपां घोरां ‘परिभूतिं’ निकारम् अपमानं ‘कथं नु’ केन वा प्रकारेण ‘सहेत’ मर्षयेत् न कथमपि । तथाप्यसौ प्रतिज्ञां नारुदः तत्रैवच वसति इति मोपपद्यते ।

CHAROCHA

1. देवस्य—Construe देवस्य निज्जतिः । कर्त्तरि षष्ठी ।
2. पृथिवी etc.—Contrast this with स्वयंजितनराधिपतिः (मौर्व्यात्) । One apparently too high for him to reach, the other capable of being squeezed to death.
3. स्वायासन etc.—Of. नामयासनतोऽवकृष्टम् etc., Act I, Sl. 12. हेतौ प्रसौ ।
4. मनस्वी—प्रशक्तं मनः अस्य इति मनस् + विनि सत्वर्थ । Sensitive, hence intolerant of insults.
5. मौर्व्यात्—This hints at the low origin of Chandragupta and is contrasted with वासव । One a low-born mortal, the other a veritable Indra on Earth. अटादाने प्रसौ । परिभूति leaves मौर्व्या and reaches चाणक्य, hence ‘अन्वयपाठे—’ applies. This is after the भाष्यकार । मौर्व्यात् परिभूतिः = मौर्व्यात् प्राप्ता परिभूतिः (insult) ।

6. परिभूतिम्—परि + भू—means to insult, cf. —‘ना नां महात्मम् परिभूर्योग्घे’ ।

7. इमाम्—This is emphasized. It points to the gravity of the insult. Removal from a seat was not borne, would then removal from office be tolerated? Add to this that the first was done by Indra, and the second is now done by a Sudra made king by himself. This is incredible—नेदमुपपद्यते ।

18. मलय—सखे, चाणक्यस्य वनगमने पुनः प्रतिज्ञा रोहणे वा कास्य स्वार्थसिद्धिः ?

Malaya—Friend, what purpose of his is served by Chanakya’s retirement to a forest or adoption of a fresh vow ?

भागु—नात्यन्तदुर्बोधोऽयमर्थः । यावदयावत् चाणक्य-
हतकञ्चन्द्रगुप्ताद्दूरीभवति तावत्तावदस्य स्वार्थसिद्धिः ।

Bhagu—This is not a very hard matter to understand. By whatever extent Chanakya is withdrawn from Chandragupta, just to that extent is his own interest served.

शकटदासः—अलमन्यथा विकल्प्य । उपपद्यते एवैतत् ।

पश्यतु अमाल्यः—

राज्ञां दूडामणौन्दुर्बोधोऽयमर्थः । चतशिखे मूर्द्धि विन्यस्तपादः
स्वैरेवोत्पाद्यमानं किमिति विषहते मोर्त्य आज्ञाविघातम् ।
कौटिल्यः क्रोपनोऽपि स्वयमभिचरणज्ञातदुःखः प्रतिज्ञां
दैवात् पूष्यप्रतिज्ञः पुनरपि न करोत्यायतिग्बानिभीतः ॥ १२ ॥

Sakata—Minister, no use thinking otherwise. This fits in. Let Minister consider—With his foot planted on the head of kings the tuft of hair on which is tinged with the lustre of moon-like gems on their crests, how could Maurya brook supercession of orders caused by the very men that are

his own ? Kautilya, though irate, with the trouble of personal incantations realised and with vow redeemed through luck does not undertake a vow again, afraid of subsequent failure.

CHAROHA

1. यावद्द्यावत् etc.—This is quite a broad hint that Rakshasa wants to step into the place Chanakya has vacated. कोपसायां हिरक्तिः ।

2. अलम् etc.—‘अन्वधा’ अन्यप्रकारेण ‘विकल्प्य’ ‘विचार्य’ ‘अलम्’ ‘विचार’ सा कुत्र । “अलखल्लोः प्रतिषेधयोः प्राचां ज्ञा” इति ज्ञा प्रत्ययः । Rakshasa ends with an expression of incredulity. How then are the facts to be explained ? The report is not false because the messenger is reliable. Something like a quarrel did take place, followed by what looked like removal of Chanakya from office. The question is, was it real or mere sham to throw Rakshasa off his guard ? Rakshasa sees inconsistency in taking it as real (शकटदास, नेदमुपपद्यते) and is inclined to treat the whole scene as a got-up affair. Sakatadasa differs and tries to reconcile the apparent inconsistency (उपपद्यत एवैतत्) ।

3. अन्वयः ॥ चूडामणौन्दुद्यातखचितिशिखे राज्ञां सूङ्घिन् विन्यस्तपादः नीयैः खैरेव उत्पाद्यमानम् आज्ञाविघातं किमिति विषहते । स्वयमभिचरन्वजातदुःखः देवात् पूर्णप्रतिज्ञाः कौटिल्यः कोपनोऽपि आयतिग्लानिभीतः (सन्) पुनरपि प्रतिज्ञां न करोति । व्याख्या—‘चूडामणिः’ शिरोरत्नं ‘इन्दुः’ इव चन्द्र इव तस्य ‘द्युतिभिः’ किरणैः ‘खचिता’ अमुलिप्रा ‘शिखा’ केशगुच्छः यस्मिन् तथाविधे ‘राज्ञां सूङ्घिन्’ वृषाणां शिरसि ‘विन्यस्तौ’ स्थापितौ ‘पादौ’ चरणौ यस्य तथाविधो ‘नीयैः’ मुरापुत्र-अन्द्रगुप्तः ‘खैः’ एव निकैरेव जनैः न हि केनचित् प्रतीपभूपाखिन ‘उत्पाद्यमानम्’ विधेयमानम् ‘आज्ञाविघातं’ शासनप्रत्याहारं ‘किमिति’ कथं ‘विषहते’ भर्षयति, न कथमपि । तत् उपपद्यते किल यत् तत्तत्र एव, न हि ज्ञातकतया, चाणक्योपरि कुपितअन्द्रगुप्तः तमाधिकारादवारोपयत् । इतोऽपि पश्य—स्वयम्’ आत्मना यत् ‘अभिचरयम्’ अभिचारः कृत्यानिर्वाहः, तस्मिन् ‘ज्ञातं’ विदितं ‘दुःखः’ क्लेशो यस्य तादृशः अपि च देवात्’ देवानुकूल्येन न हि केवलेन अभिचरयेन ‘पूर्यां’ सत्या ‘प्रतिज्ञा’ सङ्करः नन्दोन्मूलनरूपः यस्य तथाविधः ‘कौटिल्यः’ चाणक्यः ‘कोपनोऽपि’ असर्वशोऽपि ‘आयतौ’ उत्तरे काले या ‘ग्लानिः’ हानिः निष्फलता तस्याः ‘भीतः’ शङ्कितः सन् ‘पूर्वं’ पूर्यापि

प्रतिज्ञा यद्यधुना अपूर्णां स्यात् इति विभ्यत् इत्यर्थः 'पुनरपि प्रतिज्ञाम्' एष उन्मुल्लयानि त्वां मोर्थ्यापसद इत्येवंरूपं सत्यं 'न करोति' नोच्चारयति । तत् चाणक्यस्यापि सत्यपि कोपकारणे औदासीन्ये नावस्थानम् उपपदाते एव ।

4. चूडामणि etc.—See व्याख्या । Q. सूक्ष्मं । इन्दु shows the excellence of the gems ; hence the high position of Chandragupta.

5. किमिति—A compound अव्यय meaning 'why', 'now' etc. Cf.—“किमिति जीषमास्यते”, “किमित्यपास्याभरणानि धौवने”, “किमिति मुधा मलिनं यशः कुरुध्वम्” “किमिति विश्रान्तचारणानि चत्तरस्थानानि । etc.

6. विषहते—वचं मानसामीप्ये लट् अतोति । “परिनिविध्यः—” इति षत्वम् ।

7. स्वयमभिचरण etc.—See व्याख्या । अभिचरण is the same as अभिचार murderous rites हि साकम् । “हिंसाकर्माभिचारः स्यात्” इत्यमरः । They are mystic rights the performance of which is very arduous. Chanakya is said to have personally conducted the rites to kill Nanda. Cf.—‘यस्याभिचारवज्रं वज्रज्वलननेजसः । पपात सूखतः श्रोमान सुपर्वा नन्दपर्वतः ॥ एकाकौ मन्त्रशक्त्या यः शक्तः शक्तिधरोपमः । आजहार वृचन्द्राय चन्द्रगुपताय मेदिनीम् ॥’—कामन्दकः । Telang reads स्वयमभिचरणज्ञातदुःखप्रतिज्ञः—“स्वयमभिचरणेन ज्ञातं दुःखं यस्यां तादृशी प्रतिज्ञा यस्य । This is clumsy ; besides the कर्म of करोति (i. e., प्रतिज्ञाम्) is then absent, which is not desirable.

8. देवात्—हेतो प्रसो । He was helped by Fate.

9. पूर्णं प्रतिज्ञः—Telang reads तीर्थं प्रतिज्ञः । तीर्थं comes from तृ to cross, hence प्रतिज्ञा should be likened to some broad piece of water. Cf.—“निसीर्षा दुस्तरा प्रतिज्ञासरित्” Act I, ‘अपरं तीर्थं प्रतिज्ञारणं वम्” Act II etc. In the absence of such comparison, पूर्णं seems preferable.

10. आयति etc.—आ + यन् + क्तिन् अधिकरणे आयति subsequent time, उत्तरकाल । ‘उत्तरः काल आयतिः’ इत्यमरः । Now see व्याख्या । Some read here आयतिज्यानिमीतः । ज्या + नि भावे औषादिक ज्यानि loss, failure. It is the same as स्वानि । आयती ज्यानिः सुपसुपा । तस्याः कीर्तिः । Or आ + यन् + क्तिन् भावे आयति power, prestige. तस्याः ज्यानिः or स्वानि. loss of prestige etc. Cf.—“आत्मोदयः परज्यानिः” Magha II.

19. राक्षसः—शकटदास, एवमेतत् । गच्छ, विश्रामय करभकम् ।

Rakshasa—So it is Sakatadasa. Go, let Karabhaka rest.

शकट—तथा (इति करभकेन सह निष्क्रान्तः) ।

Sakat.—So be it (*Exit with Karabhaka*).

राक्षसः—अहमपि कुमारं द्रष्टुं मिच्छामि ।

Rakshasa—I too wish to see Prince.

मलय—अहमेवास्थं द्रष्टुमागतः ।

Malaya—Myself have come to see Noble Sir.

राक्षसः—(नाट्येनावलोक्य) अये कुमारः । (आसना-
दुत्थाय) इदमासनम् । उपविष्टुमर्हति कुमारः ।

Rakshasa—(*Acting observation*) Ha ! The Prince ! (*Rising from the seat*) Here is a seat, it behoves Prince to sit down.

मलय—अयमुपविशामि । उपविशत्वार्थः । (यथाह-
मुपविष्टाः) आस्थं, अपि सञ्जा शिरोवेदना ?

Malaya—Here, I sit down. Let Noble Sir sit down. (*All are seated befittingly*). Noble Sir, is the headache bearable ?

राक्षसः—कुमार, कुमारस्य अधिराजशब्देन अतिरस्कृते
कुमारशब्दे कुतो मे शिरोवेदनायाः सञ्जाता ?

Rakshasa—Prince, whence is the bearability of my head-
ache, Prince's title of 'Prince', not being yet overshadowed
(*i. e.*, superseded) by that of 'Emperor' ?

मलय—जरोक्तमेतदार्येण न दुष्प्रापं भविष्यति । तत्

कियन्तं कालमस्माभिरिव संभृतवहैरपि शत्रुव्यसनमुदौत्तमाणै-
रुदासितव्यम् ?

Malaya—Undertaken by Noble Sir, this will not be hard to attain. How long then are we thus to lie inactive though with gathered troops biding enemy's disaster ?

राक्षसः—कुतोऽद्रापि कालहरणस्यावकाशः ? प्रतिष्ठस्य
विजयाय ।

Rakshasa—Whence is the occasion even now for wasting time ? March for victory.

मलय—आर्य्यं शत्रुव्यसनमुपलब्धम् ?

Malaya—Noble Sir, has any disaster to the enemy transpired ?

राक्षसः— उपलब्धम् ।

Rakshasa—It has transpired.

मलय—कोटशं तत् ?

Malaya—What short is it ?

राक्षसः— सचिवव्यसनम्, किमन्यत् ? अपल्लष्टश्चाणक्या-
च्चन्द्रगुप्तः ।

Rakshasa—What else ? Loss of minister. Chandragupta is alienated from Chanakya.

मलय— आर्य्यं, सचिवव्यसनमव्यसनमेव ।

Malaya—Noble Sir loss of minister is surely no loss.

राक्षसः—अन्येषां भूपतीनां कदाचित् अमात्यव्यसनम-
व्यसनं स्यात्, न पुनश्चन्द्रगुप्तस्य ।

Rakshasa—Loss of minister might not be a loss sometime to other kings, but not to Chandragupta.

CHARCHA

1. विश्रामय—See विश्रामय सिद्धार्थकम्, Act. II.
 2. शकटदासः—Sakatadasa leaves without waiting for Rakshasa to finish his speech. 'अहमपि कुमारं द्रष्टुं, निश्चयिणि is spoken to Sakatadasa—You go and arrange for Karabhaka's rest, I too will go and see the Prince.

3. सहा—सोढुं शक्या इति सह + यत् कर्मणि स्त्रियाम् capable of being borne.

4. कुमारस्य etc.—'अधिराजशब्देन' अधिराज इत्याख्याया 'कुमारस्य कुमारशब्दे' कुमार इत्याख्याम् 'अतिरस्कृते' अन्तर्धानमनीते, यावत् कुमारभ्रंशं निरस्य अधिराजसञ्ज्ञां नारोपयामि तावत् मे 'शिरोवेदनायाः सह्यता' सहनयोग्यता 'कृतः' सम्पदाते ? नैव सम्पदाते इत्यर्थः । अद्यापि कुमाः कुमारपदे एव स्थितः अधिराजपदे न मया आरोपित इति शिरो मे पीडयति इति भावः ।

5. ऊरीकृतम् etc.—For ऊरी—see ante. एतत् is अधिराजशब्देन कुमारशब्दस्य तिरस्कारणम् । Telang spells it with a short उ which is not usual.

6. एवम्—Construe एवमुदासितव्यम् । 'सम्भूतवल्गैः समाहृतकैश्चैः' 'अपि' समयसाधनैरपि 'शत्रोः व्यसनं' विपदम् 'उदीचमाणैः' उत्पश्यङ्गिः अस्माभिः कियन्त' कालम् एवम्' अनेन प्रकारेण 'उदासितव्यम्' आसनमङ्गीकृत्य स्थातव्यम् । We are now in a state of watchful inactivity (आसन) ; how long are we to continue this watch ? The prince insinuates that Rakshasa is wasting precious time in useless watching.

7. उपलब्धम्—You have been waiting for some disaster to the enemy. Have you news of any mishap that you seem now so eager to march out ?

8. सचिवव्यसनम्—सचिवस्य व्यसनम् loss of minister. "व्यसनं विपदि चञ्जे" ।

20. मलय—आर्ष्यं, नैतदेवम् । चन्द्रगुप्तप्रकृतीनां चाणक्य दोषा एव अपरागद्देतवः । तस्मिंश्च निराकृते प्रथममपि चन्द्र गुप्तेऽनुरक्ताः सम्प्रति सुतरामेव तत्र अनुरामं दशयिष्यन्ति ।

Malaya—It is not so, Noble Sir. The faults of Chanakya are the cause for the disaffection of the officers of Chandragupta. He being dismissed, they, devoted to Chandragupta from before, will certainly show even greater devotion to him now.

राक्षसः—मामैवम् । ताः खलु द्विप्रकाराः प्रकृतयः—
चन्द्रगुप्तसहोत्थायिन्यो नन्दानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्था-
यिनीनां चाणक्यदोषा एव विरागहेतवो न नन्दकुलानुगतानाम् ।
तासु खलु नन्दकुलमनेन पितृकुलभृतं घातितमिति अपरागा-
मर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयमलभमानाः चन्द्रगुप्तमेव अनु-
वर्तन्ते । त्वादृशं पुनः प्रतिपक्षोद्धरणे सम्भाव्यशक्तिम् अभि-
योक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेव आश्रयिष्यन्ते । इति
अत्र निदर्शनं वयमेव ।

Bakshasa—No, not so. These officers are of two classes—
those who made common cause with Chandragupta and those
who are attached to Nanda. The lapses of Chanakya are the
cause of discontent to those only among these who rose with
Chandragupta, and not of those who are inclined towards
the family of Nanda. These again, goaded indeed by anger
and disaffection for the reason that Nanda's family, which
was like his Parental family, was murdered by this man,
follow this very man Chandragupta, from not finding a
worthy master. But on coming across an invader like you
whose power to extirpate enemies may be guessed, they,
forthwith quitting this man, will cling to thyself. I am an
instance myself in this matter.

CHARCHA

1. चन्द्रगुप्तप्रकृतीनाम् - Refers to भद्रभट्ट etc.
2. तस्मिन्—चणक्य इत्यर्थः । Chanayaka has to be gathered
चाणक्यदोषाः preceding, though there चाणक्य is compounded

(इतिच्छन्न) । Vamana says,—“सर्वनाम्नानुसन्धिर्वातिच्छन्नस्य” । Cf.—“पटोलपत्रं मूलं तस्य कफापहम्” ।

3. सुतरानिव etc.—Hence, the loss of that of wise counsels of the minister is more than compensated by the more whole-hearted devotion of the subjects. Cf.—“जनानुरागप्रभवा हि सम्यदः” ।

4. चन्द्रगुप्तसहोल्यायिनः—Refers to भद्रभट्ट etc. See कृतकृतल्या-
मापादिताः चन्द्रगुप्तसहोल्यायिनः etc. Act I.

5. आणक्यदोष एव—एव is misplaced ; construe चन्द्रगुप्तसहो-
ल्यायिनानामिव ।

6. तास्तु खलु—ताः refers नन्दकुलानुगतानाम् ।

7. पित्रकुलभृतम्—“युक्ते आदाहते मृतं प्राण्यतीति समे त्रिषु” इत्यमरः ।
पितुः कुलम् । तेन मृतं समम् etc. सुप्सुपा । or तस्य भृतम् इतत् ।
See शरौरभृता in our Sak. As good as paternal family. This is
another proof that Chandragupta was not born in wedlock.
Dhundhi reads पित्रमृतं like his father which seems meaningless.

8. घातितम्—हन + शिच् + क्त कर्मणि । आणक्यः पित्रकुलभृतं हतवान् =
अयं आणक्येन पित्रकुलभृतं घातितवान् = अनेन आणक्येन पित्रकुलभृतं घातितम् ।

9. अपराग etc.—अप + रञ्ज् + घञ् भावे अपरागः disaffection स्र्ज् +
घञ् भावे forbearance, न स्र्ज् : anger. अपरागस्य अस्र्ज् ; ताभ्याम् ।

10. विप्रकृताः—वि implies विरोध, वैषम्य etc. वि + प्र + क्त + क्त कर्मणि
perturbed. Cp. “विप्रकृतः पन्नगः फणं कुर्वते” Sak.

11. स्वाश्रयम्—सु + आश्रयम् स्वाश्रयम् । आ + श्रि + अच् कर्मणि आश्रयः
resort. सुशीमनः आश्रयः worthy protection etc. They follow
Chandragupta simply because they do not know of a good
master.

12. लाड्यम् etc.—‘पुनः’ पचान्तरं ‘प्रतिपक्षाणां’ शब्दानाम् ‘उद्धरणे’ उन्मूलने
‘सम्भाव्या’ अनुमेया ‘शक्तिः’ सामर्थ्यं यस्य तथाविधं ‘लाड्यम्’ भवत्सुख्यम् ‘अभियोक्तारं’
कसुमपुरावरोधकम् ‘आसाद्य’ प्राप्य ‘एनं’ चन्द्रगुप्तं ‘क्षिप्रं’ पवित्र्यन्व्य त्वामिव आश्रयिष्यन्ति
लक्ष्मीना भविष्यन्ति । यदा तु ते भवता पुरीं निरुध्यामानां द्रक्ष्यन्ति तदैव
‘आस्यन्ति ते सारं’, नगरींश्च लक्ष्मीनां करिष्यन्ति । तत् मा विचारय प्रतिष्ठस्य विजयाय
इति भावः ।

13. वधनीव etc.—“असादी इयीश्च” इत्येकत्वे बहुवचनम् । निदश्य ते अनेन

इति नि + दृश् + णिच्, लुट्, करणे निदर्शनम् example दृष्टान्तः । This is predicated of वयम्, hence “सविशेषणानां प्रतिषेधः” does not apply. Cf.—“अस्मान् साधु विचिन्ता संयमधनान्” ।

21. मलय—आर्य, किमेतदेकमेव सचिवव्यसनम् अभि-
योगकारणं चन्द्रगुप्तस्य, आहोस्वित् अन्यदप्यस्ति ?

Malaya—Noble Sir, is this loss of minister alone the reason for warring upon (marching against) Chandragupta, or is there any other reason also ?

राक्षसः—किमन्यैव ह्यभिरपि ? एतद्धि प्रधानतमम् ।

Rakshasa—What with a host of others ? This indeed is the most prominent.

मलय—आर्य, कथमिव प्रधानतमम् ? किमिदानीं
चन्द्रगुप्तः स्वकार्यधुरामन्यत्र मन्त्रिणि आत्मनि वा समासज्ज
स्वयं प्रतिविधातुमसमर्थः ?

Malaya—How indeed most prominent, Noble Sir ? Is Chandragupta unable personally to counteract (the evil) after having placed the burden of his affairs now on another minister or on himself ?

राक्षसः—वाङ्मसमर्थः । कुतः ? स्वायत्तसिद्धिषु उभ-
यायत्तसिद्धिषु वा तत् सम्भवति । चन्द्रगुप्तस्य दुरात्मा नित्यं
सचिवायत्तसिद्धाविव स्थितः अक्षुर्विकल इव अप्रत्यक्षलोक-
व्यवहारः कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ? कुतः—
अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादानुपतिष्ठते श्रौः ।
सा स्त्रोस्वभावादसहा भरस्य तयोर्हयोरैकतरं जहाति ॥ १२ ॥

Rakshasa—Unable forsooth. (Do you ask) Why ? That

is possible with those whose success is at their own command or controlled by both (King and Minister). But dull-headed, always depending upon such success as is under the command of the minister alone, like one destitute of eyes with the ways of the world unseen, as he is, how would Chandragupta be able to counteract this himself? (Do you ask) Why—*Sri* attends having placed her feet on the minister and king grown too high. But, through feminine nature, unable to poise her weight, she quits one of the two. (*Or*—when the king and minister are very powerful, *Sri* attends supporting their feet. But unable to bear the weight through feminine nature, she lets go one of the two).

CHARCHA

1. अभियोग etc.—चन्द्रगुप्तस्य is related to अभियोग । “सापेक्षत्वेऽपि गमकत्वात् समासः” ।
2. आहो खित्—आहो introduces an alternative, cf.—“आहो निवत्स्यति समं हरिणाङ्गनासु” —Sak. Act I. खित implies a question, “आहोखित् प्रसवो समापचरितैर्विष्टस्थितो वीरुषाम्”—Sak. Act V.
3. स्वकार्यधुराम्—स्वस्य कार्यम् । तस्य धूः । The समासान्त is by “ऋक्पुरवधुःपथामानच्” ।
4. स्थायत्तसिद्धिषु etc.—See “इह खलु अयंशास्त्रकाराः etc.” Act III. Para 23.
5. दुरात्मा—आत्मन् here is बुद्धि । “आत्मा यदो घृतिर्बुद्धिः स्वभावो ब्रह्मवर्षं च” इत्यमरः । दुष्टो मन्दः आत्मा अस्य of weak intellect मन्दबुद्धिः ।
6. चक्षुर्विकलः—विगता कला अस्य विकलः mutilated. चक्षुर्भ्यां विकलः ।
7. अप्रत्यक्ष etc.—लोकानां व्यवहारः । प्रत्यक्ष seen (See तत् प्रत्यक्षी-कुर्वता चाणक्यदत्तकेन etc. Act II), अप्रत्यक्षः लोकव्यवहारः अस्य । N. B.—The verse following speaks of an उभयायत्तसिद्धि king and shows that उभयायत्तसिद्धिता does not last long, but soon changes into स्थायत्तसिद्धिता or सचिवायत्तसिद्धिता ।

8. अन्वयः ॥ श्रीः अत्युच्चिते मन्त्रिणि पार्थिवे च पादौ विष्टभ्य उपतिष्ठते । स्त्रीस्वभावात् भरस्य असहा सा तयोर्द्वयोः एकतरं जहाति । व्याख्या—उभयायत्त-सिद्धेभूंपस्य 'श्रीः' राजलक्ष्मीः 'अत्युच्चिते' अत्युन्नते 'मन्त्रिणि' अमात्ये 'पार्थिवे च' भूपतावपि 'पादौ विष्टभ्य' व्यवस्थाप्य मन्त्रिणि एकं चरणम् अपरञ्च राजनि निधाय इत्यर्थः 'उपतिष्ठते' तयोः समीपस्था भवति । तुल्योच्छ्राये मन्त्रिणि भूपतौ च पादौ निधाय सा समोच्छ्राययोः वंशदण्डयोः काचिन्नर्तकीव सुखं तिष्ठति । किन्तु चिरं तादृशावस्थानं स्त्रीणां न सुकरं, तत् 'स्त्रीस्वभावात्' नारीप्रकृत्या स्त्रीजनोचितदुर्बलतया इत्यर्थः 'भरस्य' स्वदेहभरस्य 'असहा' अक्षमा तथाविधयोश्चलयोरालम्बनयोः देहं व्यवस्थापयितुमसमर्था सती 'तयोर्द्वयोः' मन्त्रिपार्थिवयोः 'एकतरं' यं कमपि 'जहाति' त्यजति । एकं परित्यज्य अन्यस्मिन् सुखिरा भवति । तदा तु राज्ञः उभयायत्त सिद्धिता दूरीभवति ; मन्त्रिणि व्यक्ते स्वायत्तसिद्धिता आत्मनि च व्यक्ते सच्चिदायत्त-सिद्धिता समायाति इति भावः । Or thus—अन्वयः ॥ मन्त्रिणि पार्थिवे च अत्युच्चिते (सति) श्रीः पादौ विष्टभ्य उपतिष्ठते इत्यादि प्राग्वत् । व्याख्या—'मन्त्रिणि पार्थिवे च अत्युच्चिते' सति द्वाभ्यामाकृष्टा ऋटिति वशगा भूत्वा 'श्रीः' राजलक्ष्मीः अनुरक्तेव कामिनी 'पादौ' उभयोश्चरणौ 'विष्टभ्य' धारयित्वा अङ्गे निधाय इत्यर्थः 'उपतिष्ठते' उपचरति । 'परन्तु स्त्रीस्वभावात् भरस्य' उभयोः पादभारस्य 'असहा' अङ्गे वहने असमर्था सती इत्यादि प्राग्वत् ।

9. अत्युच्चिते—अति + उद् + अि + क्त कर्त्तरि अतुङ्ङित high, etc. Qual. both and मन्त्रिणि, पार्थिवे । The reference is to physical height and also to the height of power. *Dhundhi* thinks here of the game of stilts in which the actor moves with his feet on two poles. The higher the poles the greater is the difficulty in preserving balance. श्री is here being carried on the shoulders of two men—the king and the minister—with a foot on the shoulder of each.

10. मन्त्रिणि पार्थिवे—अधिकरणे ७मी (1st Expl.); भावे ७मी (2nd Expl.).

11. विष्टभ्य—वि + स्तभ् + ल्यप् । "स्तभः" इति प्लम्, having placed, having supported.

12. पादौ—She places one पाद on earth in the 2nd explanation she holds the पादौ of each. Kalidasa speaks of श्री, thus

holding the पाद of विष्णु—cf. “त्रियः पद्मनिषदायाः क्षीमान्तरितनेखले ।
अङ्गे निक्षिप्तचरणमास्तीर्णकरपङ्कवे ॥”

13. भरस्य—भर weight. Her own weight in the first case, and the weight of the feet of the two in the second.

14. जहाति—See quits. हा त्यागे । What happens there-
after ? In the 1st expl., it is easier to balance after with-
drawing the foot from one person and placing both the feet
on the shoulder of the other person. But the dancer finds
greater difficulty in moving about on a single pole. Hence
the resemblance with the dancer to which *Dhundhi* refers
does not hold. Lakshmi carried on the shoulders of the
king and the minister points to an उभयायत्तसिद्धि prince etc.
See व्याख्या and also remark under Sl. 14.

22. अपि च—

नृपोऽपङ्कष्टः सचिवात् तदर्पणः स्तनंधयोऽत्यन्तशिशुः स्तनादिव
अदृष्टलोकव्यवहारमन्दधौर्मुं हृत्तमप्यत्सहते न वर्त्तितुम् ॥ १४ ॥

Moreover—Like a very young suckling weaned from the
breasts, the king, withdrawn from the minister after having
entrusted all to him, with judgment dull because the ways of
the world are not seen, cannot survive even for a moment.

अन्वयः ॥ सचिवादपङ्कष्टः तदर्पणः (अतएव) अदृष्टलोकव्यवहारमन्दधौः
नृपः स्तनादपङ्कष्टः अत्यन्तशिशुः स्तनन्वय इव मुहूर्त्तमपि वर्त्तितुं न उत्सहते ।
व्याख्या—‘सचिवात्’ अमात्यात् ‘अपङ्कष्टः’ अपसारितः ‘तस्मिन्’ सचिवे ‘अप’ अ’ न्यासः
‘सर्वकर्त्तृवासन्नयासः यस्य तादृशः अतएव ‘अदृष्टः’ अविदितः ‘लोकस्य’ संसारस्य
‘व्यवहारः’ आचारः यस्य तादृशः तेन च हेतुना ‘मन्दधौः’ मूढमतिः ‘नृपः’ राजा
‘स्तनात्’ मातृस्तनात् अपङ्कष्टः ‘अत्यन्तशिशुः’ अतिवालः ‘स्तनन्वयः’ स्तन्यपायी अर्भकः
‘इव मुहूर्त्तमपि’ क्षणमपि ‘वर्त्तितुं’ स्थातुं ‘न उत्सहते’ न शक्नोति । कुतः
पुनस्तेन विपत्प्रतीकारः, तत् सचिवायत्तसिद्धे अन्द्रगुप्तस्य प्राप्त्तमेव समुच्छेदमवेहि ।

CHARCHA

1. तदपंणः—ऋ + णिच् + ल्युट्भावे अपंणम् entrusting. तद् refers to सचिव । Now see व्याख्या ।

2. स्नानन्वयः—स्नानं धयति पिवति इति स्नान + धे (पाने) + खश् कर्त्तरि । खित्त्वान् सुमागमः ।

3. अट्ट etc.—See अप्रत्यक्षलोकवावहारः above. Having no experience of state management he is मन्दबौः ।

4. *Remark*—In this speech, Rakshasa shows the helplessness of Chandragupta. Loss of minister is of no consequence to a स्वायत्तसिद्धि king. Such a king, in the present circumstances, will adopt measures which may hinder or even stop our progress. The case of a उभयायत्तसिद्धि prince presents different points of view. So long as he remains उभयायत्तसिद्धि he has nothing to fear ; *Sri* will continue to serve him as a slave (विष्टभ्य पादाबुपतिष्ठते श्रीः—Sl. 12) ; but *Sri* might any moment leave the minister (एकतरं जहाति—Sl. 13) and render the king अस्वायत्तसिद्धि one which again makes no difference to him whether his minister still continues to serve him or leaves him altogether. If however, *Sri* leaves the king himself (एकतरं जहाति—Sl. 13), he forthwith becomes a सचिवायत्त prince as Chandragupta had been so long. It now becomes a question of life and death to him whether or not he loses the services of such a minister. Loss of minister is then fatal to him (सुहृत्तमप्यत्सहते न वर्त्तितुम्—Sl 14). Hence I say प्रतिष्ठस्व विजयाय ।

23. मलय—(आत्मगतम्) दिष्ट्या न सचिवायत्ततन्दो-
ऽस्मि । (प्रकाशम्) यदग्रयेवं तथापि बहुषु अभियोगकारणेषु
सतसु सचिवव्यसनिनम् अभियुञ्जानस्य शत्रुमभियोक्तुः ऐका-
न्तिकौ तस्यसिद्धिः भवति ।

Malaya—(*To himself*) Luckily I am not one with affairs

entrusted to the minister. (*Aloud*) Although this is so, still lasting success in the undertaking results unto the invader that attacks the enemy when visited by the loss of minister only if several other reasons for an offensive are present.

राक्षसः—एकान्तिकौमेव कार्यसिद्धिमवगन्तुमर्हति कुमारः ।

कुतः—

त्वय्युत्कृष्टवलेऽभियोक्तारि नृपे नन्दानुरक्ते पुरे

चाणक्ये चलिताधिकारविमुखे मौर्येनवे राजनि ।

स्वाधोने मयि—(इत्यङ्घ्रौक्ते लज्जां नाटयन्)—

मार्गमात्रकथनव्यापारयोगोद्यमे

त्वद्वाञ्छान्तरितानि सम्प्रति विभो तिष्ठन्ति साधनानि नः ॥२५

Rakshasa—It behoves the prince to consider the success in the undertaking as indeed lasting. (Do you ask) whence? The invader being yourself, a king with a splendid army; the city being devoted to Nanda; Chanakya being adverse because turned out of office; Maurya being a new king; I being at your command—(*Acting modesty when half-uttered*)—with effort consisting merely in the application of energy in showing the way, our objects now stand, O puissant prince, screened by wish (unexpressed).

CHARCHA

1. सचिवायत्त etc.—आ + यत् + क्त कर्मणि आयत्त confined. तन्न management of affairs, cf.—“कुसचिवदृष्टरान्यतन्नः” Act III, Sl. 12. सचिवे आयत्तम् confined to minister, सुप सुपा । तादृशं तन्नमस्य ।

2. यदप्येवम् etc.—‘यदपि’ एतत् ‘एवम्’ ईदृशं सचिवायत्तसिद्धेः सचिव-
आसनस्य दुःसहत्वेऽपि ‘सचिवेन वासनिनम्’ असाल्येन विद्युक्तं ‘शत्रुम् अभियुञ्जानस्य’
विगृह्यतः योषयत् इत्यर्थः ‘अभियोक्तः’ कृताभियोगस्य विजिगीषोः बहुषु अभियोग-
कारणेषु ‘आक्रमणहेतुषु’ ‘सत्सु’ न हि केवली सचिववत्सने ‘एकान्तिकौ’ निव्या

अनपायिनौ 'कार्यसिद्धिर्भवति' सफलता जायते । अतोऽइम् अपरमपि अभियोग-कारणं प्रच्छामि ।

3. सचिवव्यसनिनम्—सचिवस्य वासनम् loss of ministers. तत् अस्ति अस्त इति सचिववासन + इति मत्वर्थे etc. ; also see वाखा । *Dhundhi* reads वासनम् and explains—'वासनमभियुञ्जानस्य' अनुसन्दधानस्य वासनम-न्विष्य 'शत्रुमभियोक्तुः' अभिषेणयतः इत्यर्थः ।

4. ऐकान्तिकौ—एकः अन्तः स्वरूपम्; एकान्तः । तत्र भवा इति इति टञ्, अध्यात्मादि । ऐकान्तिक (lasting) and आत्यन्तिक (thorough) often go together. For the latter, cf. —“आत्यन्तिकश्रेयसे” Act II, Sl. 15.

5. ऐकान्तिकौमेव etc. — Here Bakshasa points out the existence of several other very cogent reasons for an immediate march with an assurance of victory.

6. अन्वयः ॥ हे विभो, सम्प्रति उत्कृष्टवस्त्रे नृपे त्वयि अभियोक्तरि, पुरे नन्दानुरक्ते, चाणक्ये चलिताधिकारविमुखे, राजनि मौर्थ्ये नवे, मार्गमात्रकथन व्यापारयोगोदामे मयि स्वाधीने, नः साध्यानि त्वहाञ्छान्तरितानि तिष्ठन्ति । वाखा— हे 'विभो' नियहानुग्रहक्षम कुमार 'सम्प्रति' अधुना 'उत्कृष्ट' प्रशस्यं समग्रं 'बल' सैन्यं यस्य तथाविधे 'नृपे' राजनि 'त्वयि अभियोक्तरि' प्रतिपक्षे सति, 'पुरे' कुसुमपुरे "नन्दानुरक्ते नन्दभक्ते" अतएव चन्द्रगुप्तविद्देषिणि सति 'चाणक्ये' शक्ते अमात्ये 'चलितः' भ्रष्टः 'अधिकारः' नियोगः अमात्यपदं यस्य तथाविधे अतएव 'विमुखे' प्रतीकारपरारब्धे सति 'राजनि' नृपे 'मौर्थ्ये' इषले चन्द्रगुप्ते 'नवे' अचिराद्दृष्टे अतएव प्रतीकारानभिज्ञे सति 'मार्गमात्रस्य कुसुमपुरत्वान्नः एव 'कथन' प्रदर्शनं यो 'व्यापारयोगः' प्रयत्नघटना स एव 'उदामो' व्यावसायी यस्य तादृशे ततोऽधिकं किञ्चिदप्यकरोति 'मयि स्वाधीने' तवैव निजायत्ने सति 'नः' अन्नाकं 'साध्यानि' कर्त्तव्यानि रिपुदमनभवदभिषेचनादीनि 'तव' या 'वाञ्छा' अभिलाषः तथा 'अन्तरितानि' व्यवहितानि 'तिष्ठन्ति' वर्त्तन्ते । कथय आत्मनो वाञ्छां सर्वं सम्प्रतश्चरति एव इत्यर्थः ।

7. त्वयुत्कृष्ट etc — Reasons for invasions are of two kinds— (i) Own growth, (ii) Enemy's loss. Cf. —“स्वशक्त्युपचये केचित् परस्य वासनेऽपरे । यानमाहुस्तदासौनं त्वाप्तुत्यापयति इयम् ॥”—Magha II. The *Parashé* notes both these. Own growth includes त्वयुत्कृष्टवस्त्रे and स्वाधीने मयि । Among enemy's losses are चाणक्ये विमुखे and मौर्थ्ये

नवे राजनि । मन्दानुरक्ते पुरे is of a double character - it is a loss to Chandragupta and gain to Malayaketu.

8. चलित etc. - चलितः अधिकारः अस्य । अतएव विमुखः etc. Telang also suggests चलितः अधिकारः, कर्मधा— तेन विमुखः ।

9. स्वाधीने नयि—अधिगतः इनः प्रभुरनेन अधीनः a dependant. स्वस्य तत्रैव अधीनः स्वाधीनः etc. Or स्वस्मिन् त्वयि अधि इति स्व + अधि + ख = स्वाधीनः under you ; 'अष्टुत्तरपदात् स्वः' इति नित्यः स्वः । You can count upon my help which is a great asset to you. This is self-laudation of which Rakshasa was incapable. But the order in which the words are uttered for the sake of the metre is liable to suggest this construction. Rakshasa perceives this and is ashamed. So, acting shame—लज्जां नाटयन्—he hastens to add मार्गमात्र etc., which completely alters the sense (See next).

10. मार्ग etc. - वि + आ + पृ + चञ् भावे व्यापार effort, energy. तस्य यौगः व्यापारयौगः application of energy. Now see व्याख्या । Rakshasa was a redoubtable warrior ; cf. - "राक्षसः स्वस्वसौ etc." Act III, Para 33. His स्वाधीने नयि might suggest that he would fight his best and is here referring to the feats of heroism he was going to perform in the coming struggle. The epithet मार्ग etc., however shows the nature of the service he wants to render, not in the exalted capacity of a hero, but in the humbler vocation of a reliable guide. We cannot however desist here from noticing that the verse, while enumerating a host of advantages, omits to mention the most important one for the expedition, nemely, the appointment of a capable leader. Rakshasa's own capacity as such is undoubted ; cf. - "यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र यायात्" etc. Act II, Sl. 14. The fact is, Rakshasa himself was to be the leader ; cf. - "प्रस्थातव्यं पुरस्तात् स्वशमगधगणैर्नामन् वृद्धसैन्धैः", Act V, Sl. 11, where नामन् openly mentions Rakshasa as the leader. As a guide too his place would be just there in front.

11. लहाञ्छा etc. - अन्तर is अन्तर्धि screen. अन्तरं सञ्जातमीषाम् इति

अन्तर + इत्च् अन्तरितानि । Now see वाख्या । The meaning is—our objects are as good as accomplished. They are not actually seen accomplished yet, simply because, you are not expressing the wish to see them accomplished. It is your wish *unexpressed* that is screening the objects.

12. साध्यानि—सिध + णिच् + यत् कर्मणि ; or साध + ष्यत् कर्मणि साध्यं that what is to be accomplished, *i. e.*, the aim or object of an undertaking. Here it is of course चन्द्रगुप्तस्य अवरोपणं मलय-केतीरारोपणञ्च ।

24. मलय — यद्येवमभियोगकालमार्थः पश्यति ततः
किमास्यते ? पश्य—

उत्तुङ्गासुङ्गकूलं स्र तमदसलिलाः प्रस्रन्दिसलिलं
श्रमाः श्रामोपकण्ठद्रुममलिमुखराः कल्लोलमुखरम् ।
स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम गजपतयः पास्यन्ति शतशः ॥ १६ ॥

Malayaketu—If Noble Sir thinks this to be such a (precious) time for attack, then why should we be sitting down (here) ? Behold—My lordly tuskers, tall in stature, running the fluid of ichor, dark, humming with black-bees, demolishing the bank with their huge tusks, and crimson with vermillion, will by hundreds, drink up the *Sona* with high banks, with a rushing current, with green trees in the neighbourhood, with a roar of billows, and with the banks subsiding because undermined by the current.

CHARCHA

1. इवम्—Such, *i. e.*, so favourable.
2. पास्यते—Nom. चस्मिन्निः । We are led by you. If you think

we should go, then forthwith we go at the enemy. Telang omits पश्य after this.

3. अन्वयः ॥ पश्य मम उत्तुङ्गाः स्रुतमदसलिलाः अलिमुखराः उरुदशनै-
रुत्सादिततटाः श्यामाः सिन्दूरशीषाः गजपतयः तुङ्गकूलं प्रस्यन्दिसलिलं कल्लोलमुखरं
स्रोतः खातावसीदत्त श्यामोपकण्ठद्रुम शीष शतशः पास्यन्ति । व्याख्या—‘पश्य’ आश्चर्यम् ।
[पश्य इति आश्चर्यं ३. व्ययम्, वृश्चिधातीर्लोटा] ‘मम उत्तुङ्गाः’ महोच्छ्रयाः महाप्रमाणा
इत्यर्थः स्रुतं प्रवाहितं ‘मदसलिलं’ दानवारि येषां तादृशः अतएव ‘अलिभिः’
मदलुब्धैर्भ्रमरैः ‘मुखराः’ गुञ्जन्तः ‘उरुभिः’ बृहद्भिः ‘दशनैः’ दन्तैः उत्सादितं पाटितं-
‘तटं’ कूलं वैः तथाविधाः ‘श्यामाः’ प्रकृत्या नीलाः किन्तु ‘सिन्दूरैः’ अङ्गरागाद्यप्रयुक्तैः
‘शीषाः’ आलोहिताः ‘गजपतयः’ करौन्द्राः तुङ्गम् उन्नतं ‘कुलं’ तीरं यस्य तादृशं
‘प्रस्यन्दि’ प्रवहत् ‘सलिलं’ स्रोतो यस्य तथाविधं ‘कल्लोलैः’ वैचिभिः ‘मुखरं’ गर्जन्तं
‘स्रोतसा’ प्रवाहेन ‘खातं’ विशीरम् अतएव ‘अवसीदत्’ ‘तटं’ कुलं यस्य तथाविधं
‘श्यामाः’ नीलाः ‘उपकण्ठे’ प्रान्ते स्थिताः ‘द्रुमा’ वृक्षाः यस्य तथाविधं स्वयं पुनः ‘शीषं’
शीषाखरं नदं ‘शतशः’ शतेन शतेन ‘पास्यन्ति’ । ततो निःशेषपीते जले वयं सुखेन
तीर्षाः परपारि कुसुमपुरं प्रापयाम इति भावः । सुवदना वृत्तम् । तल्लक्षणं “ज्ञेया
सप्ताश्वपड्भिर्मरभनययुता स्त्रीगः सुवदना” इति ।

4. उत्तुङ्गाः etc.—तुङ्ग is उन्नत । उच्छ्रितास्तुङ्गैर्भ्यः, प्रादि तत्—। Qual.
गजपतयः । The corresponding epithet तुङ्गकूलं (See व्याख्या) attaches
a similar character to *Sona*, the river. This correspondence
runs through the whole verse, It is not clear what purpose is
served by drawing attention to the resemblance. We shall
hazard a guess. Malayaketu would be marching from north
to south towards Kusumapura, and will have to negotiate the
river Sona before reaching the city. Do you think, says
Malayaketu, the river will be an insuperable barrier to my
march ? You are mistaken. My elephants are a match to the
river. They possess all the characteristics that attach to the
river. If the river is तुङ्गकूलं my elephants are उत्तुङ्ग etc.

5. स्रुतमद etc.—स्रुत in the past shows that the flow is
already established, so both the elephants and the river are
pouring, hence the resemblance (शीषं प्रस्यन्दिसलिलम्) ।

5. श्यामाः etc.—उपगतः कण्ठम् उपकण्ठः neighbourhood. तत्र द्रुमाः,

सुप्सुपा । श्यामाः उपकण्ठद्रुमाः । The foliage makes the banks dark.

7. अलि etc.—The black-bees are attracted by the fragrance of the ichor. Cf. “गण्डोड्डीनालिसालासुखरितककुभस्त्राखवे ग्लपाणैर्देनाय-क्वश्चिरं वो वदनविधुतयः पान्नु चीत्कारवत्यः” । Telang reads अतिसुखराः very noisy. This is owing to the shrill cry of the elephants.

8. स्रोतःखात etc —The Sona rends its banks undermining them with the force of its currents. The elephants too will rend the bank butting at it with their tusks. Hence the resemblance. उत्सादित in उत्सादिततटाः has a past tense, but the event is a future one—भविष्यदपेक्षया निर्देशः ।

9. शोणम् etc —The river is *Sona* (red), but it ill deserves the title, not being at all red ; whereas my elephants are literally *Sona* (red) with the vermillion paint applied to them. In this respect my elephants excel the river.

10. पासान्नि—This is a hyperbole. It is indeed a habit with elephants to suck water from every piece of water they cross. Hence Malayaketu exaggerates—I have such a vast army of elephants, and owing to their strength, stature etc. each of them will suck such a volume of water at a time, that the river will dry up ? What he means is that the river will be easily forded by means of a bridge formed of his elephants. Cf.—“स तीर्त्वा कपिशां सैन्यैर्बद्धिरदसेतुभिः” ।

25. अपि च—

गन्धौरगजितरवाः स्वमदाम्बुमिश्र-

मासारवर्षमिव शीकरमुद्गिरन्तरः ।

विन्धंरं विकीर्णसलिला इव मेघमाला

रोत्स्रान्ति वारणघटा नगरं मदीयाः ॥ १७ ॥

(इति भागुरायणेन सह निष्क्रान्तो मलयकेतुः) ।

Moreover—My array of elephants, the note of whose roar is deep, will invest the city, emitting, like a torrential down-pour, sprays mixed with their ichoral fluid, as a row of clouds, that is pouring and whose cry is its deep roar, does the Vindhya. (*Exit Malayaketu with Bhagurayana*).

अन्वयः ॥ गम्भीरगर्जितरवाः स्वमदास्त्वमित्यं शीकरम् आसारवर्षमितिव उद्गिरन्ताः मदीया वारणघटाः विकीर्णसलिला मेघमाला विन्ध्यामिव नगरं रीत्सन्ति । व्याख्या— शोषं पीत्वा तीरोत्तीर्णाः सत्यः 'गम्भीरः' मन्द्रः 'गर्जितरवः' बृहत्तन्धनिः यासां ताः अपि च 'स्त्रीः' स्वकीयेः 'मदास्त्वमिः' दानजलैः 'मित्यं' सभिन्नं 'शीकरं' जलकणराशिम् 'आसारवर्षमितिव' धारासम्पातमितिव 'उद्गिरन्ताः' वमन्ताः [करिस्वभाव एष यच्चलं पीत्वा ते शीकरमुद्गिरन्ति] 'मदीयाः' मम इमा 'वारणघटाः' गजराजयः 'विकीर्णं' विकीर्णमाद्यं ह्यधमाद्यं 'सलिलं' जलं यमिः तादृश्यः 'मेघमालाः' जलदजालाः 'विन्ध्यामिव' तदास्त्रं पर्वतमितिव 'नगरं' पुरं कुमुमपुरमित्यर्थः 'रीत्सन्ति' निरीधेन योजयिष्यन्ति ।

CHARCHA

1. अपि च—This implies समुच्चय of पासन्ति in Sl. 16 with रीत्सन्ति here. पश्च पासन्ति रीत्सन्ति च implies immediate execution, i. e., Malayaketu wants to start forthwith on the expedition.

2. गम्भीर etc.—Qual. वारणघटाः as in व्याख्या । This may be applied to मेघमालाः also. Thus—गम्भीरगर्जितं मन्द्रध्वनिः । स एव रवी यासाम् whose cry is the deep rumble ; qual. मेघमालाः ।

3. स्वमद etc.—Qual. शीकरम्. see व्याख्या । The मद has come out in torrents (सूतमदसलिलाः, Sl. 16). This gets mixed with the spray (शीकर) । See शीकर below.

4. आसारवर्षम्—आसार is torrential rain. आसारस्य वर्षम् shower of torrential rain.

5. शीकरम्—शीकर is spray. (See "सुरनदीशीकरासार" etc., Act III, Sl. 1.) But spray cannot compare with a torrential down-pour (आसारवर्ष) ; hence the epithet स्वमदास्त्वमित्यम् is added: It is a habit with elephants to squirt out sprays after drinking water. Hence शीकरमुद्गिरन्ताः naturally follows शोषं पासन्ति of Sl. 16.

6. विकीर्णं etc.—वि + कृ + क्त कर्मणि विकीर्णं scattered, poured. The क्त in the past is better replaced by क्तृ in the present to keep up correspondence with उद्गिरन्तः ।

7. रीत्सन्ति—रुध + लृट् सन्ति । The investment of the city follows, as a matter of course, the fording of the river. Telang reads रुन्वन्तु । But समुच्चय is better applied to actions of the same character. पासन्ति of Sl. 16. implies mere fururity, while रुन्वन्तु carries a विधि with it. अपि च suits पासन्ति and रीत्सन्ति better than पासन्ति and रुन्वन्तु ।

8. वारणघटाः—See द्विपघटाः, Act II, Sl. 13.

26. राक्षसः—कः कोऽत्र भोः ?

Rakshasa—Who is here, Ho ! who ?

(प्रविश्य) पुरुषः—आणवेदु अमच्चो [आज्ञापयतु अमात्यः] ।

Attendant Entering—Let Minister command.

राक्षसः—प्रियंवदक, सांवत्सरिकाणां द्वारि कस्तिष्ठति ?

Rakshasa—Priyamvadaka which of the astrologers is at the gate ?

पुरुषः—क्षवणञ्चो—[क्षपणकः—]

Attendant—The mendicant—

राक्षसः—(आत्मगतम्—अनिमित्तं सूचयित्वा) कथं प्रथम-
मेव क्षपणकः ।

Rakshasa—(Acting the presentation of a bad omen—to himself)—What ! a mendicant at the very start.

पुरुषः—जीवसिद्धिः [जीवसिद्धिः] ।

Attendant—Jivasidhi.

राक्षसः—(प्रकाशम्) अवीभत्दर्शनं कृत्वा प्रवेशय ।

Rakshasa—(Aloud) Let him in, making him rid of his loathsome sight (attire ?)

पुरुषः—जं अमञ्चो आणवेदि [यत् अमात्य आज्ञापयति]
(इति निष्क्रान्तः) ।

Attendant—As Minister commands—(*Exit*).

(प्रविश्य) क्षपणकः—

सासणमलिहन्ताणं पडिवज्जह मोहवाहिवेज्जाणं ।

ये मुत्तमात्तकडुअं पच्छा पत्यं उपदिसन्ति ॥ १८ ॥

[शासनमहतां प्रतिपदग्ध्वं मोहव्याधिवै द्रानाम् ।

ये मुहूर्त्तमात्रकटुकं पञ्चात् पथग्रमुपदिशन्ति ॥]

(उपसृत्य) धम्मसिद्धी होदु सावगाणम् [धम्मसिद्धिर्भवतु
श्रावकाणाम्] ।

(*Entering*) *Mendicant*—Adopt the tenets of the *Arhats*, the healers of the ills of delusion, who advise what is bitter for the moment but wholesome in the end, (*Advancing*) May attainment of piety come unto the believer.

CHARCHA

1. संवत्सरिकाणाम्—See “संवत्सरिकादेशान्” Act II Para 23.
2. क्षपणकः—See राजापथ्याकारी क्षपणकः, Act I. The speech is incomplete, Rakshasa interrupting, though mentally (क्षपणकः) । The servant wants to say—क्षपणको जीवसिद्धिः ।
3. अजिनिस्तम्—निमित्त cause हेतु good omen. न निमित्तम्, विरोधार्थं नञ्; bad omen.
4. कथं प्रथममेव etc.—प्रथम does not refer to day-break ; but the *outset* of the expedition. No sooner he thinks of marching out, than out comes a mendicant presaging disaster. Mendicants are deemed inauspicious at start etc., cf.—“कथं क्षपणक आगच्छति । यावदस्य अशकुनमृतं दशं न मन” Act V.

5. अन्वयः ॥ मोहव्याधिवैद्यानाम् अर्हतां शासनं प्रतिपदाध्वम् ये मुहूर्त्तमात्र-कटुकं पश्चात् पथ्यम् उपदिशन्ति । व्याख्या—‘मोहरूपस्य’ अज्ञानमयस्य ‘व्याधिः’ रोगस्य ये ‘वैद्याः’ चिकित्सकाः तेषाम् ‘अर्हतां’ जैनसन्नासिनां ‘शासनम्’ उपदेशं ‘प्रतिपदाध्वं’ गृह्णीत । के ते इत्याह ‘ये’ अर्हन्तः ‘मुहूर्त्तमात्रं’ क्षणमात्रं यद्व्यकाले एव ‘कटुकं’ तिक्तं विरसमित्यर्थः ‘पश्चात्’ परिणामी ‘पथ्यं’ हितम् ‘उपदिशन्ति’ शासन्ति । मया वक्ष्यमाणम् आपाततो विरसमपि हितार्थेव तु भविष्यति इति भावः ।

6. अर्हताम्—अर्हं + शतृ कर्त्तरि अर्हन् deserving पूज्य । Thence it is used as a name of Jina. “अर्हन्पूज्ये जिनेऽपि च” इति विश्वः । Here by transference of epithets it is used for a followers of Jina, a क्षपणक । Hence the plural. It is also used for बुद्ध । “अर्हन्स्तु क्षपणे बुद्धं पुंसि मान्यं ऽन्यलिङ्गकः” इति मेदिनी ।

7. मुहूर्त्तं etc.—मुहूर्त्तं मात्रा अस्य मुहूर्त्तमात्रम् । मुहूर्त्तमात्रं कटुकम्, bitter for the time being, रसत्—। *Dhundhi* explains why bitter “केशोद्ध, अनतश्शिलाधिरोहणादितौष्णतपसा मोक्षः इति आर्हतां मतम्” ।

8. श्रावकाणाम्—श्रवन्ति इति श्रु + ष्वल् कर्त्तरि श्रावकाः patient listeners, i. e., believers. तेषाम् । This is applied to Rakshasa by courtesy though Rakshasa is not a Jaina. गौरवे बहुवचनम् ।

27. राक्षसः—भदन्त, निरूप्यतां तावत् अस्माकं प्रस्थान-दिवसः ।

Rakshasa—Mendicant, let a day be found for our march.

क्षपणकः—(नाट्येन चिन्तयित्वा) सावगा, निरुविदा मए आमज्भूण्णादो निवुत्तसत्तमकलणा शोमणा तिहि सम्पुण्ण-चन्दा पुण्णमासो । तुह्याणं उत्तराए दिसाए दक्खिणां दिसं पत्थिदाणं अदस्खिण नस्खत्ते । अवि अ—

अतथाहिमुहे सूरे उदिए सम्पुण्णमण्डले चन्दे ।

गमणं बुधस्स लग्गे उदिदत्थमिदे अ केदुस्सि ॥

श्रावक, निरूपितं मया आमध्याङ्गात् निवृत्तसप्तमकरणम् ।

शोभना तिथिः सम्पूर्णा चन्द्रा पौर्णमासी । युष्माकम् उत्तरस्या
दिशि दक्षिणां दिशं प्रस्थितानाञ्च दक्षिणं नक्षत्रम् । अपि च—
अस्ताभिमुखे सूर्ये उदिति सम्पूर्णमण्डले चन्द्रे ।

गमनं बुधस्य लग्ने उदितास्तमिते च केतौ ॥ १६ ॥]

Mendicant—(Acting reflection) Well, believer, the full-moon day (तिथि) with the moon complete, which is auspicious from mid-day with the seventh *Karana* over, is selected by me. The mansion (नक्षत्र) too is favourable to you proceeding from north to south. Moreover—The start is to be when the constellation presided over by Budha is rising, the sun about to set, the moon has come up with the whole of her orb, and the Ketu has appeared and disappeared.

CHARCHA

1. भदन्त—*Dhundhi* says this is a designation of astrologers. But *Bhattoji* has “भदन्तः प्रव्रजितः”—भदन्त is a mendicant (भन्द कल्याणे + भव कर्त्तरि औषादिक) । *Dhundhi* may be supported from the consideration that when an astrologer predicts disaster, the individual that suffer by it, is, as it were, bit by the astrologer, not with his real teeth, but with the stars as teeth. It is the stars that really bit him, not the teeth of the sooth-sayer. Hence भानि नक्षत्राणि दन्ताः अस्य भदन्तः one with the stars for his teeth, *i. e.*, an astrologer. “भं नक्षत्रे गमसौ स्त्री पुंसि स्थात् भृगुनन्दने” इति सेदिनी ।

2. आबक, निरुपिता etc.—पूर्णा मासः पूर्णमासः । तस्य इयं पौर्णमासी the full-moon day. Half of a lunar day is called a *Karana*. “तिय्यञ्च” करणं अतम्” । These are eleven in all of which the first seven are called चर or चल moveable. They are वव, वालव, कौलव, वैतिलः गर, वणिक, विष्टिमद्रा । The seventh करणं *i. e.*, विष्टिमद्रा is also called विष्टि or मद्रा । हे ‘आबक मया आ मध्याह्नात्’ दिनमघात् आरभ्य ‘निष्ठत्’ व्यतीतं सप्तमं करणं’ विष्टिमद्राख्यं करणं यस्यां तादृशी अतएव ‘शोभना’ शुभकारी ‘सम्पूर्ण-

चन्द्रा, ग्रहणयोगवर्जिता 'पौर्णमासी' तिथिः भवतां प्रस्थानार्थे निरूपिता' प्रशस्तत्वेन अवधारिता । विष्टमद्रा is inauspicious, hence it is to be avoided. "विष्टि' सर्वत्र वर्जयेत्" । Also the first half of पूर्णिमा is विष्टि—'पूर्वाह्नं पूर्णशीतगौ' । This half, on this particular day selected by Jivasiddhi, ends at noon. Thereafter the day is auspicious, not merely because विष्टि is past, but because it has a virtue of its own from the fact that विष्टि has ended with moon. "दिनाहोत्तरं विष्टिपूर्वञ्च शस्तम्" । सम्पूर्णचन्द्रा perhaps intends to say that there is no fear of an eclipse which is always looked upon as boding evil. *Dhundhi* reads निवृत्तसर्वकल्याणा । Explain—आ मध्याह्नात् मध्याह्नपर्यन्तम् till mid-day ; निवृत्तं सर्वकल्याणमस्याः from which all blessings have departed. This is because विष्टिमद्रा lasts up to noon, the पूर्णिमा having commenced at the previous mid-night.

3. उत्तरस्या दिशि etc.—अदक्षिणे in the Prakrita should be taken as अ दक्षिणे uncompounded, the अ standing for च in the Sanskrit. च दक्षिणं नक्षत्रम् = नक्षत्रञ्च दक्षिणम् with च misplaced, the misplacement of particles being very common with our poet. The moon was in the constellation मिथुन at the time (See गमनं बुधस्य लये Sl. 19 below). This covers the mansions (नक्षत्र) ऋग, आर्द्रा and three fourth of पुनर्वसु । If the poet is thinking of ऋग then the नक्षत्र was indeed propitious. Cf.—"अश्विनी मैत्रेवत्यौ ऋगमूले पुनर्वसुः । पुष्या हस्ता तथा ज्येष्ठा प्रयागे चोत्तमाः स्युताः ॥ Thus far जीवसिद्धि has justified his choice of तिथि and नक्षत्र । He next speaks of the लय in verse 19. *Dhundhi* takes अदक्षिणे compounded and expounds अदक्षिणं वानं प्रतिकूलञ्च । He also sees here a covert allusion to भद्रभट etc. and their plans, thus—"पत्न्यदायं अदक्षिणं नक्षत्रं । इत्थं प्रस्थितानां नक्षत्रं न दक्षिणमिति योजना ।.....क्षत्रं भद्रभटप्रभृति दक्षिणं न भवति किन्तु प्रतिकूलं मलयकेतुर्नयद्दोन्मुखमित्यर्थः" । Unluckily we have a नञ् too many in the text for this interpretation—अदक्षिणम् has a नञ् already, and another is separated from नक्षत्रम् । This yields न दक्षिणं न क्षत्रम् which but emphasises the दक्षिणता of क्षत्र instead of denying it. We suspect the

text of Dhundhi's commentary here is corrupt, and the correct reading is "नक्षत्रं दक्षिणमिति योजना", the च in अदक्षिणम् being taken as च as in our rendering.

4. अन्वयः ॥ सूरे अस्ताभिमुखे सम्पूर्णमण्डले चन्द्रे उदिते केतौ च उदितास्तमिति बुधस्य लग्ने गमनम् । व्याख्या—'सूरे' सूर्ये 'अस्ताभिमुखे' अस्ताचलं गच्छति 'सम्पूर्ण' समयं मण्डलं' विश्वं यस्य तथाविधे उपचितकले 'चन्द्रे उदिते' आविर्भूते 'केतौ च' राहुपुच्छे अपि 'उदितास्तमिति' दृष्टनष्टे आविर्भूतैव तिरोभूते सति 'बुधस्य' बुधग्रहाधिष्ठितस्य मिथुनराशिः 'लग्ने गमनं' यात्रा प्रशस्ता इत्यपि मया निरूपितमिति पूर्वेण सम्बन्धः । दृष्टिस्तु राहुकेतोरभेदं मत्वा एकस्मिन् उदिते अपरः अस्तमिति इति केतौरेव उदयास्तमय उक्त इत्याह । Also see next.

5. अस्ताभिमुखे—The Prakrita word अत्याहमुद्दे may also be rendered अर्थाभिमुखे । Dhundhi thinks that too is intended here. Explain—अन्वयः—बुधस्य लग्ने केतौ उदितास्तमिति चन्द्रे सम्पूर्णमण्डले सूरे अर्थाभिमुखे गमनम् । व्याख्या—'बुधस्य' चाणक्यस्य यत् 'लग्नं' सम्बन्धः [भावे क्तः] तस्मिन् सति 'केतौ' मलयकेतौ 'उदितास्तमिति' उत्याय एव पतिते तेन च हेतुना 'चन्द्रे' चन्द्रग्रहे 'सम्पूर्णमण्डले' राजमण्डलाधिरुद्धे सुप्रतिष्ठिते इत्यर्थः, 'सूरे' तेजसा सूर्यपुच्छे राचसे [यथा प्राकृतं सूरे इति शूरे इत्यनुवादम् । ततः 'शूरे' वीरे प्रख्यात-पौरुषे राचसे । "सूरसूर्यार्थमादित्यहादशात्मदिवाकराः" इत्यमरः] 'अर्थः' मौढ्य-साचिव्यमिति यावत् 'अभिमुखः' अयाचितोपास्थितः यस्य तादृशे सति 'गमनं' तमेव अर्थं प्रति गमनं कार्यं मौढ्यसाचिव्यमङ्गीकारार्थमिति गूढम् ।

6. गमनम्—गमन march. He means the march is favourable just then. Dhundhi considers the moment unfavourable. He says—'धनुषि सप्तमकेन्द्रे स्थितेन क्रूरेण अस्तमितेन सूर्येण युक्तं केतुना पापग्रहेण च युक्तं प्रयागे अनिष्टम् । तथा चोक्तम्—"द्विसृत्तं राशावुदये प्रपन्ने क्रूरग्रहेयुक्तं निरीक्षिते च । प्रयाति यद्यपि बुधस्तदानौ निवर्त्तते शत्रुजनाभिभूतः ॥" It is an error to say here 'केतुना पापग्रहेण च युक्तम्' । There is no केतुयोग in our case, for a केतुयोगं at the time of a full-moon causes an eclipse of the moon. जीर्वांसि saw no eclipse, for then he would not have recommended this full-moon for the start, nor would he have said 'चन्द्रस्य वलने गच्छन्' as he does below. वल of a सप्तचन्द्र is out of the question. Without केतुयोगं the condition "क्रूरग्रहेयुक्तनिरीक्षिते च" is not satisfied, and the लघ्नं

becomes unexceptionable ; cf.—“कन्यायां मिथुने ऋषे त्वभिमतं प्राप्नोति लग्ने फलम्” ।

7. बुधस्य लग्ने—लग्न + क्त भावे लग्नम् contact, *i. e.*, the whole time for which the contact lasts. The contact is that of the signs of the Zodiac with the horizon. Now बुध is one of the planets and not a sign of the Zodiac. Hence बुधस्य लग्ने has to be explained as “during contact of that sign of the Zodiac which belongs to बुध, of which बुध is the अधिपति, or as is technically called which is क्षेत्र of बुध” । But both मिथुन and कन्या are बुध’s क्षेत्र ; cf.—कुजशुक्रं बुधेन्द्रकंसौम्यशुक्रावनीशुबाम् । जीवादिभानुजेन्यानां क्षेत्राणि सुगरादयः ॥” Of these, कन्या does not suit our case, because the full-moon in कन्या requires the sun to be in मीन, *i. e.*, the month is to be that of चैत्र । If we remember that करभक्त has just returned from Pataliputra after witnessing the कार्त्तिक-पूणिमा festival there, and that the distance from Pataliputra to Malayaketu’s capital, and back again, is a little over a hundred Yojanas (“द्योजनशतं सप्तधिकम्”, *ante*), then चैत्र will give too long a interval. On the other hand, if the क्षेत्र be taken as मिथुन, the sun is in वृश्चिक and the month is अश्लेषा, the interval then becomes one month only, which is quite reasonable.

8. उदितस्त्रभिते—उदितश्चासौ अस्त्रमितश्च । The meaning is किंतु appears in the horizon, and immediately disappears—it just grazes the horizon. This supposes the किंतु to be at the south point of the horizon and राहु to be at the north point. The former is उदितस्त्रमित and the latter अस्त्रमितीदित । किंतु is the descending node of the orbit of the moon and राहु the ascending node. Dhundhi’s identification of किंतु with राहु will not be tolerated by astrologers. They treat the two as distinct, each with characteristic attributes of its own and जीवर्षिर्द्वि must not be supposed to have forgotten this fact while employed on an important scientific calculation like the present one.

28. राक्षसः—भदन्त, तिथिरेव न शुधयति ।

Rakshasa—Well, Mendicant, the very day is inauspicious (lit. not clean).

क्षपणकः—सावगा,

एकगुणा होहि तिहि चोउग्गुणे होहि नक्खत्ते ।
 चउसत्तिगुणे लग्गे एसे जोइसतन्तसिद्धन्ते ॥ २० ॥
 लग्गे होइ सुलग्गे सोमस्सि गहस्सि जइ वि दुल्लग्गी ।
 वह्हेसि दीहं सिद्धिं चन्दस्स वलेण गच्छन्ते ॥२१॥

[श्रावक—

एकगुणा भवति तिथिश्चतुर्गुणं भवति नक्षत्रम् ।
 चतुःषष्टिगुणं लग्नमेष ज्योतिषतन्त्रसिद्धान्तः ॥ २० ॥
 लग्नं भवति सुलग्नं सौम्ये ग्रहे यद्यपि दुर्लग्नम् ।
 वहसि दीर्घां सिद्धिं चन्द्रस्य वलेन गच्छन् ॥ २१ ॥

Mendicant—Well, believer, the day (तिथि) is a single measure, four-fold is the mansion (नक्षत्र), the touch (लग्न) is sixty-four fold ; this is the conclusion of the science of Astrology—The rise of a sign, even if of an unlucky touch, becomes one of lucky touch when a planet of benign aspect is there. Marching on the strength of the moon you will attain lasting success.

CHARCHA

1. भदन्त &c.—For भदन्त See *ante*. There are defects in the day (तिथि) itself, so what is the good of discussing the eligibility of the नक्षत्र or the लग्न ? This he says because the 15th day the moon is inauspicious. Cf.—“चतुर्दश्यां पञ्चादश्यां गमनं नैव कारयेत्” । *Rakshasa* does not like the तिथि at all, and on that account does not like to accept जीवसिद्धि's selection.

2. एकगुणा etc.—The तिथि matters little. The नक्षत्र is four times as powerful as the तिथि । And I have shown that the नक्षत्र is in your favour. Any slight defect in the तिथि is of no moment against the four-fold strength of the नक्षत्र । Add to this that the लग्न, with an influence sixty-four times stronger than that of the तिथि, is also favourable. So away with apprehensions.

3. अन्वयः ॥ लग्नं यद्यपि दुर्लभं सौम्यं गृहे सुलग्नं भवति । चन्द्रस्य वल्लेन गच्छन् दीर्घां सिद्धिं वहसि । व्याख्या—‘लग्नं यद्यपि’ यदि च ‘दुर्लभं’ दुरुद्धितं सौम्यगृहयोगे निर्दोषं जायते । दुर्लभमपि शुध्यति मञ्जिन्तस्य सुलग्नस्य। का कथा ? अत न केवलं सुभयगृहस्यन्द्रः अपि तु वलवानसौ परिपूर्णमण्डलः । तत् परिहर शङ्कां ‘चन्द्रस्य वल्लेन गच्छन् दीर्घां’ स्थिरां ‘सिद्धिं’ जययिष्ये ‘वहसि’ वक्षसि लप्स्यसे । “चन्द्रगुप्तस्य वल्लेन भद्रमटादिना गच्छन् दीर्घां चिरमनपायिनीं चन्द्रगुप्तस्य साचि-व्यपदसिद्धिं वहसि इति राक्षसं प्रति गूढाभिसन्धि वचनम्”—इति दुष्टिराजः ।

29. राक्षसः—भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

Rakshasa—Mendicant, seek agreement with other astrologers.

क्षपणकः—संवादेद् सावगो, अहं उष गमिस्मं [संवा-
दयतु शावकः । अहं पुनर्गमिष्यामि] ।

Mendicant—But let believer seek agreement, I will go.

राक्षसः—न खलु कुपितो भदन्तः ।

Rakshasa—Surely Mendicant is not offended.

क्षपणकः—कुविदे न तुह्याणं भदन्ते [कुपितो न युष्माकं
भदन्तः] ।

Mendicant—It is not the Mendicant that is offended with you.

राक्षसः—कस्तुद्धि ?

Rakshasa—Who then ?

क्षपणकः—भद्रवं कञ्चन्तो । जिन अत्तणो पक्खं उज्झिअ परपक्षी पमणोकरौअदि [भगवान् क्तान्तः । येन आत्मनः पक्षमुज्झित्वा परपक्षः प्रमाणोक्रियते] । (इति निष्क्रान्तः क्षपणकः) ।

Mendicant—Death the worshipful. Because other people are accepted as guide and own men avoided. (*Exit Mendicant*).

राक्षसः—प्रियंवदक, ज्ञायतां का वेला वत्ते ते इति ।

Rakshasa—Priyambadaka, see what time it is.

प्रियंवदकः—यं अमच्चो आणवेदि [यत् अमात्यः आज्ञापयति] । (इति निष्क्रम्य पुनः प्रविश्य च) अत्याहिलासो भद्रवन् सूरौ [अस्ताभिलाषो भगवान् सूरः] ।

Priyamvadaka—As Minister commands. (*Going out and coming back*). Worshipful Sun desires setting.

राक्षसः—(उत्याय विलोक्य च) अये अस्ताभिलाषो भगवान् भास्करः । सम्प्रति हि—

आविर्भूतानुरागाः क्षणमुदयगिरिरुज्जिह्वानस्थ भानोः

पर्णच्छाद्यैः पुरस्तादुपवनतरवो दूरमाश्वेव गत्वा ।

एते तस्मिन्निवृत्ताः पुनरपरककुप्यन्तपर्य्यस्तविम्बे

प्रायो भृत्यास्तप्रजन्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥२६॥

(इति निष्क्रान्ताः सर्वे ।)

Rakshasa—(*Rising and looking*) Ha ! The worshipful sun longs to set. These garden trees, with a tinge manifest for a moment, having with the shades of foliage approached (lit, gone) with evident alacrity (lit. rapidity) in front of the

sun that was coursing up from the Rising Hill, have indeed turned back now, he having his disc cast on the edge of the other side (of the meridian). Servants in attendance usually leave the master whose power is shaken (*Or*—whose fortune has waned).

(*Exeunt all.*)

CHARCHA

1. संवाद्यताम्—सम् + वद् here means to consult. The usual meaning is to agree, cf.—“संवदन्ताक्षराणि” Act. V, “अस्य बालकस्य रूपसंवादिनी ते आकृतिः” Sak. Act VII etc. सम् + वद् + णिच् + लोट् ताम् भावे, the root being treated as अकर्मक । For संवात्सरिक see ante.

2. संवादयतु श्रावकः etc.—This shows that the Mendicant is piqued at the incredulity of Rakshasa.

3. भगवान् कृतान्तः etc.—Death the all powerful is offended with you, *i. e.*, you will be ruined. The reason follows—“येन”यतः ‘आत्मनः पक्ष’ वर्गं माम् ‘उज्झित्वा परपक्षः’ अपरः संवत्सरिकः ‘प्रमाणीक्रियते’ प्रमाणत्वेन आश्रीयते’ लया । Others will misguide you and lead you to ruin. येन is an अव्यय implying हेतु । *Dhundi* has ‘आत्मनः पक्ष’ नन्दवंशीयं चन्द्रमुप्लसुपेक्षा परपक्षो मलयकेतुः प्रमाणीक्रियते अतस्तव कात्तः कुपित इति हृदि गूढम्” । He sees a double meaning in कृतान्त too which also means सिद्धान्त, conclusion—“कृतान्तौ यमसिद्धान्तौ” । “ज्योतिःशास्त्रस्य कृतान्तः सिद्धान्तौ व्याक्रीपितः इति सत्त्वा कृतान्तः कुपितः इति निष्ठुरवचनम्” ।

4. अस्तामिषाषी etc.—अस्ते अस्ताचले अमिषाषः अस्ति अस्य । He is going towards the setting hill, *i. e.*, the time is past noon. Rakshasa awoke late and then received visitors including the Prince ; so the day was far advanced.

5. अन्वयः ॥ एते उपवनतरवः क्षणम् आविर्भूतानुरागाः (सन्तः) उदयगिरिः उज्जिह्वानस्य भानोः पुरस्तात् पणञ्छायैः आश एव दूरंगत्वा’ तस्मिन् अपरकक्षुप प्रान्त-पथेस्तावन्वे (सति) सम्प्रति पुननिर्वात्ता हि । सेवमानाः भृत्याः प्रक्षलितविभवं स्वामिर्न प्रायः त्यजन्ति । व्याख्या—“एते” आसन्ना इमे ‘उपवनतरवः’ आरामपादपाः ‘क्षण’ सुदृष्टमात्रम् ‘आविर्भूतः सञ्जातो दृश्यमानः इत्यर्थः ‘अनुरागः’ अनुलेपः

अनुरञ्जनमिति यावत् येषां तादृशाः सन्तः भक्तिमन्तो भूत्वा इत्याशयः 'उदयगिरिः' पूर्वपर्वतात् 'उज्जिहानस्य' उद्गच्छतः भानोः भास्करस्य 'पुरस्तात्' भानोः पुरः, पश्यात्ययमस्माकं भक्तिम् इति तत्समचमेव 'दूरं गत्वा' तदभिमखम् आपादपमूलसुपसृत्य 'तस्मिन्' भानौ 'अपरसया' इतरायाः पश्चिमायाः 'ककुभः' दिशः 'प्रान्तं' सीमनि 'पथ्यंस्त' 'विष्व' मण्डलं यस्या तादृशे सति 'सम्प्रति पुनः' अधुना तु 'निवृत्ताः हि' पृष्ठतः अपसृता एव । यावत् प्रतापः तावत् पुरस्तात् उपसर्पणं प्रतापक्षये तु पश्चादपसर्पणम् इत्येषां कृतघ्नता । एवमेव दृश्याते लोके इत्याह—'सिबमानाः' उपचरन्तः 'भृत्याः' कर्मकराः 'प्रचलितः' विच्युतः 'विभवः' प्रभुत्वं यस्या तादृशं 'स्वामिनं प्रभुं प्रायः' बाहुल्येन 'त्यजन्ति' जहति ।

6. उज्जिहानस्य—उद् + ह्य (गतौ) + शानच् कर्त्तरि । जिहीते—लट् ।

7. भानोः—The reference to the भा, light, in भानु is necessary to cause अनुराग (tint).

8. पणच्छायैः—पर्णानां छाया पणच्छायम् । पणच्छायश्च पणच्छायश्च पणच्छायश्च पणच्छायानि, एकशेष । तैः । Here पर्णानां छाया, gives multiplicity of shades through multiplicity of leaves. But what is here wanted is multiplicity through multiplicity of trees. Hence the necessity of एकशेष । Remember एकशेष is no समास ।

9. पुरस्तात्—पूर्वस्मिन् देशे पुरस्तात् See ante). They keep in front to attract notice. The fact is, the sun is facing the tress, hence the shade is moving in front of the sun.

10. दूरम् etc.—As the day advances, the shade shortens, i.e. its tip moves towards the sun, like one approaching one's master. This goes on the whole of the forenoon, i.e., so long as the sun is waxing in power. At noon, the shade is level with the tree ; and then as the sun goes to the west, the shade travels east i. e., away from the sun. Thus the sun is losing heart, and the shade is leaving him. Dhundhi here thinks of fore-runners moving in front of their master—“पूर्वोक्ते वृक्षछायाः (?) प्रत्येकं प्रसरन्तीति भानोः पुरोगामिभ्यस्त्वेन उत्प्रेक्षिताः । पश्चादपराह्ने तस्मिन् अस्तीन्द्रुषे सति निवृत्तास्तं परित्यज्य पराह्ना इव दृश्यान्ति” । This does not agree with facts. Runners move with their master,

i. e., go the same way with him ; but the shadow and the sun in the morning move in opposite directions—the sun moves east to west, while the tip of the shadow travels *west to east*. Again as the day advances, the sun's power grows, but the shadow moves less quick ; this is not at all like a runner in front, but suits one *approaching* one's master—the more powerful the master is, the more timid being the approach.

11. अपरककुप् etc.—See व्याख्या । This is Dr. Hille-brandt's reading. *Dhundhi* notices the reading अपरककुभः प्रान्तपथ्यस्तविम्बे, which seems to be a variant of अपरककुप्प्रान्तपथ्यस्तविम्बे । Telang reads अपरगिरिप्रान्तपथ्यस्तविम्बे ; expound अपरस्य उदयेतरस्य गिरेः अस्ताचलस्य प्रान्तपथ्यस्तविम्बे यस्य । This makes the time as *dusk* which is inconceivable. Rakshasa was in bed when करभक came in the morning ; cf.—“जागरेण समुत्पन्नशीर्षवेदनः अद्यापि शयनं न सुञ्चति”, *ante*. He next received the Prince, who did not perhaps take up more than an hour of his time ; and then came the Mendicant. That was all. It was all in one sitting. It seems impossible for a single sitting to last from morning to evening. Moreover सम्प्रति निवृत्ताः shows that the receding of the shadows has but commenced and not proceeded far. We therefore prefer अपरककुप्प्रान्तपथ्यस्तविम्बे ।

12. प्रायो भव्याः etc.—*Dhundhi* thanks that this presages Malayaketu's downfall and desertion of his followers, प्रायः is an अव्यय meaning 'generally'. Cp. “प्रायः सर्वो भवति कर्णोत्तम-राज्ञोन्तरात्मा”—*Megha*.

End of Act. IV

पञ्चमोऽङ्कः ।

1. (ततः प्रविशति लेखम् अलङ्करणस्थगिकाञ्च मुद्रिता-
मादाय सिद्धार्थकः) ।

सिद्धार्थकः—हौमाणहे हीमाणहे ।

बुद्धिजलणिजूभरेहिं सिञ्चन्तो देसकालकलसेहिं ।

दंसेदि हि कज्जफलं गुरुञ्चं चाणक्कीदिलदा ॥ १ ॥

ता गहीदो मए अज्ज चाणक्केण पढमलिहिदो अमच्च-
रक्खसस्स मुहालंछिओ अञ्चं लेहो । तस्स ज्जेव्व मुहालंछिआ
इअं आहरणपेडिआ । चलिदोद्धि किल पाडलिउत्तं । जाव
गच्छामि । [आश्चर्य्यमाश्चर्य्यम् ।

बुद्धिजलनिर्भरैः सिच्यमाना देशकालकलसैः ।

दर्शयति हि कार्य्यफलं गुरुकं चाणक्यनीतिलता ॥ १ ॥

तस्माद् गृहीतो मया आर्य्यचाणक्ये न प्रथमलेखितः अमात्य-
राक्षसस्य मुद्रालाजिह्वतः अयं लेखः । तस्यैव मुद्रालाजिह्वता
द्वयमाभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रम् । यावद्
गच्छामि] (परिक्रम्य अवलोक्य च) कथं खवणओ आ-
अच्छुदि । जाव से असउणभूदं दंसणं मह सम्मदमेव । ता
ण परिहरामि [कथं क्षपणक आगच्छति । यावदस्य अशकुन-
भूतं दर्शनं मम सम्मतमेव तस्मात् न परिहरामि] ।

(Now enter Siddharthaka carrying a letter and a sealed packet of jewellery).

Siddharthaka—Wonder ! Oh wonder ! The creeper of Chanakya's policy watered by the pitcher of time and place with a liberal flow of the water of wisdom is indeed showing the weighty fruit of the undertaking. So this letter previously caused to be written by Noble Chanakya and stamped with the seal of Minister Rakshasa is taken with me ; this packet of jewellery too is stamped with his own seal ; and I pretend going to Pataliputra. Let me proceed. (*Going round and observing*). How so ! A mendicant is approaching ! As his inauspicious sight is desired by me, so I do not avoid him.

CHARCHA

Scene—Malayaketu's camp during march to Kusumapura.

1. अलङ्करण etc.—स्थगयति इति स्थग + णिच् + अच् कर्त्तरि स्थगः that which stops. स एव स्थगकः । स्त्रियां स्थगिका, a basket, a purse etc. पेटिका । अलङ्करणानां स्थगिका etc.

2. हीमाणहे—See Act IV, Para 1.

3. अन्वयः ॥ देशकालकलसैः बुद्धिजलनिर्भरैः सिन्धुमाना चाणक्यनीतिलता गुरुकं कार्यफलं दर्शयति हि । व्याख्या—'देशः' समुचितं स्थानं 'कालः' योग्यः समयः तौ एव 'कलसौ' घटौ येषां तादृशैः 'बुद्धिरूपं 'यत्' जल' तस्य 'निर्भरैः' प्रवाहैः 'सिन्धुमाना' अभ्युच्चमाणा या 'चाणक्यस्य नीतिरूपा लता' सा 'गुरुकं' महत् 'कार्यस्य' प्रारब्धस्य राक्षसग्रहणरूपस्य कर्मणः; 'फलं' दर्शयति हि' सृते एव इति भावः । पश्चात् आश्चर्यम् लता एव अपूर्वा इयम् आर्थाचाणक्यनीतिः बुद्धिरूपेण जलेन अभिषिक्ता, तच्च जलं देशकालरूपेषु घटेषु आघीयते फलमपि महदस्मात् राक्षसग्रहणरूपमद्य सिध्यत्येव ।

4. बुद्धि etc.—निर् + भृ + अप् भावे निर्भरः good flow. बुद्धिजलस्य निर्भराः । तैः । बुद्धिजलस्य निर्भराः = निर्भीणं बुद्धिजलम् ; भावानयने द्रव्यानयनम् ।

5. देश etc.—देशकालौ एव कलसौ । Also see व्याख्या ।

6. दर्शयति—Note the present tense. सिद्धार्थक watches the development of events and notices that the measures are actually bearing fruit—दर्शयति । He did not expect so speedy fruition, hence the wonder—हीनाणहे हीनाणहे ।

7. हि—अवधारणे । There is no doubt about it.

8. प्रथमलेखितः etc.—Refers to the letter which शकटदास wrote at the instance of सिद्धार्थक (See Act 1).

9. तस्यैव मुद्रा etc.—Refers to the jewellery presented by Rakshasa to Siddharthaka and deposited by him with Rakshasa after sealing the packet (Act II, Paras 39-40). Originally they belonged to Malayaketu (Act II, Paras 12-14).

10. चलितोऽस्मि किल etc.—“किल इत्यलौकिके । गमनम् अलौकिकं कुर्यादप-
नित्यर्थः”—*Dhundhi*. He pretends that he is going to Pataliputra.

11. अथ चपणकः etc.—He is annoyed ; hence he did not know that Jivasiddhi also was an emissary of Chanakya.

12. अशकुनसूतम् etc.—Cf. “कथं प्रथममेव चपणकः”—Act IV, Para 26.

13. सखतमेव—It was welcome to him because he wanted to know the aspect of the stars which the mendicant was best qualified to tell him. *Dhundhi* explains defferently thus—“अनेन अशकुनेन कुसुमपुरं प्रति गमनप्रतिवन्धः इष्ट एव इत्यर्थः” । This is his meaning—An inauspicious sight at the start frustrates the object of the start. My object is to go to Kusumapura. The sight of the mendicant will frustrate it and I shall be taken back bound hand and foot to Bhagurayana. This is just what I want—सखतमेव । So I do not avoid the mendicant. To this may be objected, that the object of the start is *not* to go to Kusumapura, but to pretend going there, and court capture. The sight of the mendicant will prevent *that*. Our explanation assumes that सिद्धार्थक has not yet made up his mind finally and wants to consult an astrologer before doing so. The

importance of the undertaking demands this caution. Cf.—
 “भदन्त साम्प्रतमपि...तदा गमिष्यामि” (supra) । If the mendicant prohi-
 bits the start, he goes back, so he avoids the evil that
 might result from the mendicant's sight. If on the other hand
 the day is declared auspicious, success of the undertaking is
 assured, the mendicant's sight notwithstanding, and the
 start is undertaken . Thus the sight is सञ्चतमेव ।

2 (प्रविश्य) क्षणकः—

अलङ्घनाणं प्रणमामि जे दे गम्भीलदाए बुद्धीए ।

लोउत्तलेहिं लोए सिद्धिं मग्गेहिं गच्छन्दि ॥

[आर्हताणां प्रणमामि ये ते गम्भीरतया बुद्धेः ।

लोकोत्तरैर्लोकैः सिद्धिं मार्गैर्गच्छन्ति ॥ २ ॥]

(*Entering Mendicant*—I bow to those illustrious *Arhats*
 who through the depth of their intellect, attain success (*Or*—
 salvation) in this world by ultra-mundane methods.

सिद्धा—भदन्त वन्दामि [भदन्त वन्दे] ।

Siddh—Mendicant, I bow to you.

क्षप—सावगा धर्मसिद्धो होदु [शावक, धर्मसिद्धिर्भवतु]
 (निर्वण्य) सावगा पत्थाणसमुव्वहणे किअव्ववसाअं विश्र
 तुमं पेक्खामि [शावक, प्रस्थानसमूहहने क्तव्यवसायमिव त्वां
 पश्यामि] ।

Mend.—Well, believer, let attainment of piety be yours.
 (*Scrutinizing Believer*, you look like one with mind made
 up to accomplish a journey.

सिद्धा—कहं भदन्तो जाणादि [कथं भदन्तो जानाति] ।

Siddh.—How does the mendicant know it ?

क्षप—सावगा किं एत्थ जाणिट्ठं । एसो दे मग्गादेस-
कुसलो सत्थो करगदो लेहो अ सुअदि [आवक, किमत्र
ज्ञातव्यम् । एष ते मार्गादेशकुशलः शकुनः करगतो लेखश्च
सूचयति] ।

Mend.—Believer, what is there to know it. This letter in
your hand, that is clever at ordering one out on the way (Or—
at declaring the journey) is itself the omen that indicates it.

सिद्धा—जाणिट्ठं भदन्तेण । देसन्तरं पत्थिदोद्धि ता कहेदु
भदन्तो कौदिसो अज्ज दिवसो त्ति [ज्ञातं भदन्तेन । देशान्तरं
प्रस्थितोऽस्मि तस्मात् कथयतु भदन्तः कीदृशोऽद्य दिवस इति] ।

Siddh.—Rightly guessed by mendicant. I am proceeding
to another land, so let mendicant declare how the day is
today.

क्षप—(विहस्य) सावगा मुण्डितमुण्डो णक्खत्ताइं
पुच्छसि । (आवक मुण्डितमुण्डो नच्चत्राणि पृच्छसि) ।

Mend.—(Laughing) Believer, with the head shaved
already you ask of the stars ?

सिद्धा—भदन्त सम्पदं वि किं जादं । कहेहि, पत्थाणस्स
जइ अनुत्तलं भविस्सदि तदो गमिस्सम् [भदन्त, साम्प्रतमपि
किं जातम् । कथय, प्रस्थानस्य यदि अनुकूलं भविष्यति तदा
गमिष्यामि] ।

Siddh.—Mendicant, am I gone yet ? (Or—what has pro-

gressed even now). Speak, if favourable for a journey, then I shall go [जाद = यातम् or जातम्] ।

क्षप—सावगा षं संपदं एदस्मिं मलयकेतुकडए अणुकूलं भविस्मदि [आवक, ननु साम्प्रतम् एतस्मिन् मलयकेतुकटके अनुकूलं भविष्यति] ।

Mend.—Believer, verily what is favourable just now will be found in Malayaketu's encampment.

सिद्धा—भदन्त कहेहि कुदो एदं [भदन्त, कथय कुत एतत्] ।

Siddh.—Mendicant, tell me, how so. (Or—why is this).

आहंतेति । अन्वयः ॥ आहंतानां प्रथमामः ते ये बुद्धेर्गम्भीरतया लोके लोकोत्तरै-
मार्गैः सिद्धिं गच्छन्ति । व्याख्या—‘आहंतानां’ जैनसन्न्यासिनां वीहसन्न्यासिनां वा
‘प्रथमामः’ गणता भवामः । के इमे आहंता इत्याह—‘ते’ प्रसिद्धाः ‘ये बुद्धेः’ निजमतेः
‘गम्भीरतया’ गहनगाहनशीलतया हंतुना ‘लोके’ जगति ‘लोकोत्तरैः’ अप्राक्तैः ‘मार्गैः’
वत्समिः उपायैरित्यर्थः ‘सिद्धिं गच्छन्ति’ कृतकृत्या भवन्ति मोक्षं लभन्ते वा ।

CHARCHA

1. आहंतानाम्—अहं + शब्द अहं त् a name of Buddha also o Jina. See ante. अहंतः इमे अहंत + अण् आहंताः followers of Arhat. Or अहंन् भक्तिरेषाम् इत्यण् आहंताः । तेषाम् । शेषविवक्षया षष्ठी । Cf.—“भजे शम्भोश्चरणयोः”—*Bhattojî*.

2. लोकोत्तरैः—लोक world or ordinary people. लोकेभ्यः उत्तराः लोकतराः etc.

3. भदन्त—See Act IV, Para 27.

4. आवक etc.—See Act IV, Para 26 etc.

5. प्रस्थान etc.—समुद्घन accomplishment. प्रस्थानस्य समुद्घनम् ।

6. किसम ज्ञातव्यम् etc.—शक्नोति सूचयितुम् इति शक + उच कर्त्तरि औषा-
दिक शकुनः a sign, an indicator (not necessarily—an omen).
Here it is an ordinary attributive. Hence it is वाच्यलङ् । Explain
thus—‘अव’ भवत्प्रस्थानविषये ‘ज्ञातव्य’ किम् आस्त ? न किञ्चित्, प्रकटमर्थतत् ।
कृतः प्रकटमित्याह ‘एष ते करगतः’ हस्तस्थितः ‘मार्गस्य’ प्रस्थानस्य ‘आदिश’ विज्ञापने
‘कुशलः’ दत्तः [यद्वा—‘मार्गस्य’ वत्सर्गः ‘आदिश’ अनुज्ञायां ‘कुशलः’ दत्तः]
मार्गे स्थापयितुं शक्तः इत्यर्थः । ‘शकुनः’ सूचकः ‘लेखश्च’ पदमेव [चकारः
अवधारणे] ‘सूचयति’ । पदहस्तो जनः प्रस्थानोद्यत एव भवति तत् किसम
ज्ञातव्यमस्ति इत्यर्थः । By मार्गादिशकुशलः शकुनः *Telang* understands a
good omen which will direct you well on your way. In other
words सिद्धार्थक’s journey is inferred by *two* things—(i) a शकुन
(omen) ; (ii) the लेख (letter). Prof. Goswami and Obakraburty
justly observe that शकुन meaning omen is neuter. The former
takes it as meaning खग a bird, in which sense it is masculine.
But be it a lucky omen or a bird it does not suit the context.
किसम ज्ञातव्यम् implies that no expert knowledge is necessary to
infer सिद्धार्थक’s journey. But an inference from an omen or a
bird certainly depends upon expert knowledge. Hence we
take शकुन here as an ordinary attributive used in its deriva-
tive sense qualifying लेखः । च implies अवधारणम् । लेखश्च = लेख एव ।
The letter itself declares it, no expert knowledge is necessary.
“आन्वाचये” इति प्रस्तुत्य “पदान्तरं तथा पादपूर्णेऽप्यवधारणे” इति मीदिनी ।
The fact is इन्दुशर्मन् the intimate friend of Chanakya who is
playing the part of चपयक here was in charge of the great
work to which Chanakya refers in Act I (तेनेदानीं महत् कार्य-
मनुष्टं भविष्यति etc.). That work is now nearing completion.
इन्दुशर्मन् knew Chanakya’s secret, the emissaries were all
known to him, and were being watched by him in the dis-
charge of the duties assigned to each of them, though they
themselves knew him only as a mendicant enjoying the
friendship of Rakshasa. Hence it is no wonder that the
चपयक was aware of सिद्धार्थक’s mission that day.

7. सुखिसुखः etc.—सुखत shaved ; सुख head ; सुखतः सुखः अनेन । Stars should be consulted before shaving the head ; it is useless consulting them after the shaving. You are already on your journey. So what is the good of asking me about the stars now ?

8. साम्प्रतमाप etc.—जाट in the Prakrita may be translated as यातम् or जातम् । In the former case 'साम्प्रतमापि' यातम् प्राख्यतं मया ? नेव यातस । I am not on my way yet so my query is relevant. With the second—साम्प्रतमापि even now वि जातस what has happened प्रस्थानोचतं किं नहुंत्तस ? न किमापि । I have made no progress in my journey hence the query is not meaningless.

9. आवाक ननु etc.—The Prakrita should be read सावगाण = आवाक, ननु । ननु here implies आक्षेप a mild censure. 'नन्वाक्षेपे परिप्रश्न' इति हेमः । 'ननु' हि 'आवाक साम्प्रतम्' अधुना आख्यानं सुहृत्तं गमनमृच्छे यत् 'अनुकूल' शुभं तत 'मलयकीटकटके भावव्यात' न च ततः अत्र चक्रवर्त्तयिष । You are looking for favourable signs in the heavens. Why go so far ? Go and look for them in the camp itself. Immediately favourable for the journey is the passport ; this you will get in the camp.

3 क्षप सावगा णिसामिहि । पुटमं टाव एतथ कडए लोअस्य अणिवारितो णिग्गमपवेसो आसो । टाणीं इदो पच्चासण्णे कुसुमपुले ण कोवि असुहालं छिओ णिग्गमिदुं पवेदुं वा अणुमोदोअट्ठ । ता जाट भाउरायणस्य सुहालं छिओ तदो गच्छु विस्सादो अण्णहा चिट्ठ । मा गुम्माहिआरिण्हिं संजमिअ-कलचलणो राअकुलं पवेसोयसि । आवाक, निशामय । प्रथमं तावदत्र कटके लोकस्य अनिवारितो निर्गमप्रवेश आसीत् । इदानीमितः प्रत्यासन्ने कुसुमपुरे न कोऽपि असुहालाजिह्वतो निर्गन्तुं प्रवेष्टुं वा अनुमोदते । तत् यदि भागुरायणस्य सुहा-

राजकृतः तदा गच्छ विश्वः । अन्यथा तिष्ठ मा गुह्याधिकारिकैः संयमितकरचरणो राजकुलं प्रवेशसे] ।

Mend—Listen, Believe. Previously in this camp people's ingress and egress were unchecked. Now Kusumapura becoming rear no one unmarked by a stamp (i. e., without a passport) is allowed to come in or go out. So if marked with Bhagurayana's seal then proceed in confidence, otherwise stay, be you not carried to the royal camp by commanders of piquets with hands and feet fettered.

सिद्धा किं ण जानाति भदन्तो अमञ्जरक्यसस्य सणिणाहि-
टोत्त ? ता अमुहालञ्कट वि मं णिकमन्तं कस्य सत्तो
णिवरिदुम् [किंन जानाति भदन्तः अमात्यराजसस्य सन्निहित
इति ? तत् अमुद्रालाञ्कितमपि मां निष्क्रामन्तं कस्य शक्ति-
निवारयितुम् ?

Siddh - Does not mendicant know that I am an attendant of Minister Rakhasa ? So who has the power to stop me going out even unmarked by a stamp (i. e., without a passport) ?

क्षप सावगा, रक्खमसस्य पिसाचसस्य वा होहि, ण हण
अमुहालञ्कटसस्य इतो णिकमणोवाओ [आवक, राजसस्य पिशा-
चस्य वा भव । न पुनरमुद्रालाञ्कितस्य इतो निष्क्रामणोपायः] ।

Mend.—Believer, be you of a Rakhasa or of a Pishacha ; but you have no means to go out hence unstamped, by a signet (i. e., without a pass-port).

सिद्धा—भदन्त ण कुप्य कज्जसिद्धी होदु [भदन्त, न कुप्य
कार्यसिद्धिर्भवतु] ।

Siddh.—Mendicant, be not angry. May success in the
undertaking be mine.

क्षप—सावगा गच्छ । होदु दे कज्जसिद्धी । अहं हि
भाउराअणादो मुहं जाचेमि [आवक गच्छ । भवतु ते कार्य-
सिद्धिः । अहमपि भागुरायणात् सुद्रां याचे] । (इति
निष्क्रान्ती) ।

(प्रवेशकः) ।

Mendicant—Go believer. Let success in the undertaking
be yours. I too will apply for a seal (i. e., pass-port) from
Bhagurayana. (*They go out*).

Here ends the Prelude.

CHARCHA

1. निशामय—नि + शम् (चुरादि) + षिच् + लोट् हि । The
root means 'to see' as in "अनुत्तमिदं तीर्थं भारद्वाज निशामय" ।
Here however the meaning is 'to hear'; cf.—"निशामय तदुत्पत्ति-
विस्तराद्भदतो मम" ।

2. निर्गमप्रवेशः—This is Dhundhi's rendering or translation.
But the neuter is compulsory, when the इच् is in the singular.
Of.—"स नपुंसकम्" । निर्गमप्रवेशौ is preferable.

3. असुद्रात्वाच्छितः—त्वाच्छ + षिच् + त्त कर्मणि त्वाच्छितः marked.
सुद्राते अनया इति सुद्र + षिच् + अ करणे सुद्रा seal. सुद्रश्च त्वाच्छितः । न तथा ।

4. गुल्माधिकारिकैः—अधिक्रियते अस्मिन् अधिकारः post, appointment.
सम् नियुक्ताः इति अधिकार + ठक् आधिकारिकाः । गुल्म is घट्ट called घाठि in
भाषा ; a piquet. "गुल्मः क्त्वो घट्टभेदे" । गुल्मेषु आधिकारिकाः, सुपसुपा etc.

5. संयमित etc.—करो च चरथो च करचरणम् ; प्राख्यङ्गलादेकवङ्गावः ।
संयमितं करचरणस्य etc.

6. राजकुलम्—कुल here is गृह । Cf.—“राजकुलसेवकः” Act II para 2.

7. प्रवेशसे—सा is here different from माङ्, though meaning like it prohibition. Hence ‘माङ् लुङ्,’ does not apply here. Cf.—“मा कुक्” “गच्छ त्वं मा वकंभ्यः” etc.

8. न कुप्य etc.—कुप is दिवादि । लोट हि । The belief was that stars were at the command of the astrologers who when angry would set them upon offenders. Hence सिद्धार्थक tries to pacify the mendicant.

9. भागुरायणात्—We do not get भागुरायणं सुद्रां याचे, because भागुरायण is not अर्कयित here. He is कथित as अपादान । अपादान-विवक्षया ‘अर्कयितञ्च’ इति न ।

10. प्रवेशकः—प्रवेशयति कथाप्रसङ्गं गमयति पावं प्रवेशयति वा इति प्र + विञ् + षिच् + ष्वल् + क्त् + रि । Like the विष्कम्भक it shows the connection of parts, but differs from it in being conducted by the humbler actors (नौचपाव) only. Cf.—“इत्तवत्तिष्ठनाणानां कथाशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भः आदावहस्तुदर्थितः... प्रवेशकस्तु नाव्याहरे नौचपावप्रयोजितः” ।

4. (ततः प्रविशति पुरुषेण अनुगमप्रमानो भागुरायणः) ।

भागु - (स्वगतम्) अहो दैचित्त्रामार्थ्यंचाणक्यनीतिः—

मुहुर्लक्ष्मणे टा मुहुरधिगमाभावगहना

मुहुः सम्पूर्णाङ्गी मुहुरतिक्रमशा कार्थ्यवशतः ।

मुहुर्नश्यहीजा मुहुरपि बहुप्रापितफले-

त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥ ३ ॥

(Now enter Bhagurayana followed by an attendant). Bhagurayana—(To himself O the strikingness of Noble Chanakya's policy ! Often with germination visible often inscrutable in the absence of trace ! Often full in its parts, often

very subtle on purpose !! Often with its very basis disappearing, often again leading to ample reward !! Thus O of a striking character like Fate is the policy of the diplomat.

अन्वयः ॥ सुहृन्व्योद्धेदा, सुहृदधिगमाभावगहना ; सुहृः सम्पूर्णाङ्गी, सुहृः कार्यवशतः आतङ्कशः ; सुहृन्व्योद्धेदा, सुहृः बन्धुप्राप्तफला अपि इत्यनो नयातरिव नयावदः नीतिः चिदाकारा । व्याख्या—च यत्क्यनोतेर्लोकान्तरतां वर्णयन्नाह—‘सुहृः’ वारं वारं ‘लक्ष्मणः’ दृश्यः ‘उद्धेदः’ पारव्याक्तः अङ्गुरोदगमो तस्याः तादृशी, ‘सुहृः’ पुनरापि ‘आधिगमस्य’ उपलब्धिः, अभावात् विरहान् अनुपलब्धतया इत्यर्थः ‘गहना’ दयं हा चणं अष्ट प्रतीयमाना चणमपि सुतरामदृशा इत्याशयं म । ‘सुहृः’ कथं कथं ‘सम्पूर्णाङ्गी परिपुष्टदेहा’ ‘सुहृः’ पुनरापि ‘कार्यवशतः’ प्रयोजनानुरोधेन ‘आतङ्कशः’ सुसूत्रा । कथं व्यापिनौ चणमपि सद्गता इत्याशयं म । ‘सुहृः’ असकृत् ‘नश्यात्’ तिरोभवत् वीक यस्याः तादृशा तद्वत्त्वं दृश्यामाना इत्यर्थः ‘सुहृः’ पुनरापि वद प्रचुर यथा तथा प्रापित द्वापित फलं यथा तादृशी ‘अपि’ भृारप्रसवा च । कथं विशीर्षा चणमपि पारपूर्णफला इत्याशयं म । ‘इति’ अनेन प्रकारेण ‘अहो’ आश्चर्यं ‘नयातारव’ देवगतातरव ‘नयविदः’ नातिज्ञस्य नीतिः’ उपायप्रयोगः ‘चिदाकारा’ आश्चर्यरूपा ।

CHARCHA

1. अहो वैचित्र्यम् etc.—Bhagurayana, Bhadrabhatta, Siddharthaka etc. were working in concert. They knew their plans were well laid and were expecting the climax that very day with Siddharthaka's pretended attempt to go out of the camp carrying the letter and the casket of jewellery. Hence Bhagurayana's expression of wonder.

2. लक्ष्मणोद्धेदा—The reference is to the first stage of the plot when Bhagurayana etc. came out of Kusumapura and were admitted into Malayaketu's service. This was an unexpected success, for, Rakshasa was there to advise Malayaketu the contrary. The plot was then advanced.

3 अचिग्न etc.—See व्याख्या । This refers to the long period of 1111 since their entry into service without any apparent development of the plot

4 मस्य कर्णोष्णी etc —मस्य कर्णान् अङ्गान् अस्याः मस्य कर्णोष्णी or मस्य कर्णोष्णी with all parts complete To parts are—(i) Entry into service ; (ii) शकटदान's arrival ; (iii) Siddharabaka's stay with Rakshasa ; (iv) Gift of jewellery to सहायक ; (v) Deposit of jewellery.

5. अतर्कशा etc.—The reference is to the slow work to avoid suspicion on the part of the prince whose reverence for and confidence in Rakshasa were unbounded. Any hurry or indiscretion on their part would not go unnoticed by Rakshasa. The progress was so long very meagre and that was due to the nature of the work—काथ्यवशतः ।

6. नश्यद्वीजः—Note the वक्तृमानकाल in नश्यतः । The वीज was नश्यत and not नष्टः । This happened twice—(i) When सनकलस made his attempt ; it was Chanakya's sagacity which saved the वीज on that occasion, for he saw that Rakshasa was working there ; (ii) When Rakshasa exclaiming 'शकटदास जेदमुपपद्यते' (Act IV, Para 17) nearly found out and unveiled the whole show. This time the obtuseness of Sakatadasa came to the rescue. The वीज was saved when Rakshasa remarked शकटदान एवमनत (Act IV, Para 18).

7. बहुप्राप्तफला—See व्याख्या । प्राप्तबहुफला is easier to expound and more direct. This refers to the talk between Bhagurayana and Malayaketu whilst listening to Karabhaka's report to Rakshasa. Then at last Bhagurayana succeeded in creating distrust towards Rakshasa in the mind of the prince. This was an assurance of success—the प्राप्त of बहुफल ।

5. (प्रकाशम्) भद्रः भासुरक न मां दूरीभवन्तमिच्छति कुमारः । अतः अस्मिन्नेव आस्थानमण्डपे न्यस्यतामासनम् ।

(*Aloud*) Gentle Bhasuraka, the Prince does not want me to go far. So let my seat be placed in the Durbar pavilion itself.

पुरुषः—एदं आसनं उवविसदु अज्जो [एतदासनम् । उप-
विशत्वार्थः] ।

Attendant—Here is the seat, let Noble Sir sit down.

भागु—(उपविश) भद्र यः कश्चिन्मुद्गार्थी मां द्रष्ट-
मिच्छति स त्वया प्रवेशयितव्यः ।

Bhag.—(*Sitting down*) Good man, whoever wanting a pass wishes to see me should be admitted by you.

पुरुषः—जं अज्जो आणवेदि [यदार्थं आज्ञापयति] ।

(इति निष्क्रान्तः)

Attendant—As noble Sir commands. (*Exit*)

भागु—(स्वगतम्) कष्टम् ! एवमपि अस्मासु स्त्रेहवान्
कुमारो मलयकेतुरतिसन्धातव्य इत्यहो दुष्करम् । अथटा—

कुले लज्जायाञ्च स्वयशसि च माने च विमुखः

शरीरं विक्रीय क्षणिकधनलोभोद्धनवति ।

तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना

विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥ ४ ॥

Bhag.—(*To himself*) Oh woe ! Even Prince Malayaketu, so kind to me, is to be deceived. Alas ! this is hard. Or—
Having sold his self unto the rich through greed after transient wealth regardless of family, decency, personal reputation and self-respect, why now does the slave of another, past the stage of reflection, reflect if proper or improper while doing his behests ?

CHARCHA

1. आस्थान etc.—आ + स्था + ल्युट भावे आस्थानम् rest. मखडप & house, pavillion. आस्थानस्य मखडप; etc.

2. एवमपि etc.—Construe—एवम छेदवान् मलयकीतरपि or मलयकीतुरपि एवमपिसन्धातव्यः etc Both एवम् and अपि are misplaced.

3. अन्वयः ॥ चणिकधनलोभात् लज्जायां माने च स्वयशसि च कुले च विमुखः (भूत्वा) धनवतं शरीरं विक्रीय विचारातिक्रान्तः परतन्त्रः अधुना तदा ज्ञां कुर्वाणः हितमहितमित्येतत् किमिति विमृशति ? यद्वा—इति हितम एतत् अहितम् इति किं विमृशति ? व्याख्या—‘चणिकं’ अस्थिरं नश्वरमित्यर्थः यत् धनं’ तस्मिन् यो ‘लोभः’ तस्माद्धेतोः ‘लज्जायां’ वपायां ‘माने च’ आत्मादरे च ‘स्वयशसि च’ आत्मकीर्तौ च ‘कुले च’ नजवंशे च विमुखः’ हतादरी भूत्वा, लज्जायाः मानात् यशसः कुलाच्च धनमेव अधिकं गणयित्वा ‘धनवति’ आख्ये प्रभौ राजानं चन्द्रगुते ‘शरीरं’ वक्रीयं मूल्येन स्वदेहविक्रये कृत्वा ‘विचारं’ सदा असदा एतत् इति विमर्शदशाम् ‘अतिक्रान्तः’ अतीतः ‘परतन्त्रः’ पराधीनो मल्लचणो जनः ‘अधुना’ सम्यत्ति मद्धे विक्रये ‘तस्य’ धनवतः प्रभोः ‘आज्ञां कुर्वाणः’ आदेशमनुतिष्ठन् ‘हितं’ पथ्यमेतन्म्ये ‘अहितम्’ अपथ्यं वा स्यात् ‘इत्येतत्’ इदं किमिति कथं ‘विमृशति’ विचारयति । यद्वा—‘इति हितम्’ पथ्यम् ‘एतदहितम्’ इदमपथ्यम् ‘इति’ एतत् ‘किं’ कथं ‘विमृशति’ ? वक्रयात् प्रागेव विचारकालः आसौत् न तु परम् । तदेव कुमारस्वातिसन्धाने सज्जोऽपि इति भावः ।

4. कुले etc.—लज्जा implies that the act was mean yet it was unblushingly done. मान is self-respect. One with a sense of self-respect does not accept service, which is a humiliation. यश्म् refers to events subsequent to the transaction, i. e. after the sale of self ; infamous deeds have to be done for the sake of the master. These three refers to the self of the seller. कुल implies that he does not stop with the degradation of himself, but brings infamy unto his race also.

5. चणिक etc.—The reading चणिकमपि लोभात् is condemned by Telang. चणिकमपि शरीरं ‘वक्रीय is meaningless because if the शरीरं is चणिक, the sooner one parts with it, the better ; the sale then becomes a bargain and अपि loses force.

5. द्वितमद्वितम etc.—The alternative construction given under यद्वा above is preferable. It avoids the awkward compound इत्येतत् in the sense of इति and makes up for the absence of च in द्वितम् अद्वितम् ।

6. (ततः प्रविशति पतीञ्चाय्यनुगम्य जानो मलयकेतुः) ।

मलय (स्वगतम्) अहो राक्षस प्रति विकल्पवाहुल्यात्
धाकुला मे बुद्धिने नश्वयमधिगच्छति । कुतः ?—

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना

किं चाणक्यनिराक्षतेन कृतिना मौर्येण सम्भास्यते ।

स्थैर्यं भक्तिगुणस्य वार्धगण्यन् किं सत्त्वसन्धो भवेद्

इत्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्रामति ॥ ५ ॥

(प्रकाशम्) विजये, क्व भागुरायणः ?

(Now enter Malayaketu followed by the Warder).

Malayaketu—(To himself) O my mind perplexed by a multiplicity of alternatives does not reach certainty regarding Rakshasa. (Do you ask) Why?—Through devotion firm from attachment to the family of Nanda, would he unite with Maurya the successful who is descended from the Nanda family and is forsaken by Chanakya ? Or, esteeming more the steadiness of the virtue of reverence, would he be of true promise ? Thus my mind ceaselessly whirls about like one mounted on a potter's wheel. (Aloud) Vijaya, where is Bhagurayana ?

CHARCHA

1. विकल्प etc.—विः विषय कल्पाने इति विकल्पः supposition, alternative ; कर्मणि घञ् । तस्य बाहुल्यम् । तस्मात् । उतौ ध्रुवौ । अधिगच्छति attains, reaches.

2. अन्वयः ॥ कर्तव्या चाणक्यनराकृतेन नन्दान्वयालम्बिना मीर्थेण नन्द-
कलानुरागदृष्टया भक्ता सन्वाच्यते किम्, भक्तिगुणस्य स्थैर्यम् अधिगणयन् सत्यसन्धी
भवेद्वा, इति मे चेत आरूढकलालचक्रमिव चर भास्यति । व्याख्या—विकल्पप्रकार-
साह—असौ राक्षसः 'कृताय न प्राप्तराज्येन इत्यर्थः' अतएव आश्रयार्थायिन, अपि
च चाणक्येन महामातृना मान्दना यो 'निराकृतः' परित्यक्तः अतएव अनुकम्प्यो
रक्षणीयश्च तादृशेन, पुनश्च 'नन्दान्वय नन्दान्वयाद्वा' यः 'अवलम्बने' अवसक्ता भूत्वा
आसीत् तादृशेन अतएव अज्ञाभाजनन आत्मायन च 'मीर्थेण' सुरापुत्रेण चन्द्रगुप्तेन
'नन्दकृते' यः 'अनुरागः' अज्ञा तथा 'दृष्टा' स्थिरा अचला इत्यर्थः या 'भक्तिः' तथा इतिना
सन्वाच्यते कि [सम्पूर्वकस्य दधानः कृट] मां पारित्यज्य 'याच्यते तु? नन्दकुलगन्धो
चन्द्रगुप्तः शक्तिनमान्दना विद्युक्ता विपन्न इत्यनुकम्पया नन्दुलम्बितो राक्षसस्तेन सन्धिं
गामस्य तं किम् इत्येकं कल्पः । 'भक्तिः' इह शब्द राक्षसे या भक्तिः सा एव या
'गुणः' तस्य 'स्थैर्यम्' अचलताम् 'अधिगणयन्' आधिगणयन् पश्यन्, पिता पर्वतकेन
सहते माय दृशते या भक्तिः पुत्रा मलयकेतसामप्यातर्शने इति मन्यमानः 'सत्या'
यथार्था 'सन्धा प्रतिज्ञा सकलनन्दराज्यप्रतिपादनावषया यस्य तादृशी भवेद्वा' स्यात्
किम् मध्ये विद्यतः प्रतेश्चत कुर्वान् इति द्वितीयः कल्पः । 'इति' अनेन प्रकारेण
'मे चेतः' मदीय मनः 'आरूढम्' आधिष्ठत 'कलालचक्रं' कल्पकारचक्रं येन तादृशम्
'इव' चर भास्यति' आनश पारवर्तने निश्चय न लभते इत्यर्थः ।

3. नन्दकुल etc.—See व्याख्या । अव + लम्ब means 'to hang
down', also to hold'. Hence नन्दान्वयालम्बिन् my mean (i) sus-
pended from the race of Nanda, i. e., having connection with
that race, or (ii) leaning on the race of Nanda, i. e., claiming
descent from Nanda. In the absence of a direct descendant,
such a person might draw the नन्दभक्त राक्षस towards him.

4. चाणक्यनिराकृतेन—इति—(See व्याख्या । Elsewhere' the poet
speak of निराकरण of चाणक्य by चन्द्रगुप्त; thus—"न तथा गुणप्रसया
यथा चाणक्यवटोर्नराकरणेन"—Act IV, Para 15. The fact is, the
initiative in the matter lay with चाणक्य । He it was who first
threw down office; चन्द्रगुप्त's part was merely a passive one—
he did not press चाणक्य to take up office again. Cf.—"तददं
शक्त तस्य दौघताम्" etc.—III, Para 39. Thus चाणक्येन निराकृतः
agrees better with facts. For force see व्याख्या ।

5. *Remark*—The verse mentions only two alternatives. So it establishes *विकल्पद्वैध* not *विकल्पवाङ्मय* as it promised to do. This is carelessness and should be contrasted with the scrupulous care of Kalidasa in such matters. Cf.—“किं तावत् त्रतिनामुदतसां विघ्ने सप्तो दृष्टं धर्मारण्यचरुषु केषांचित् प्राणिव्यसञ्छितम् । आहोस्वित् प्रसवो मनापचारतैर्विघ्नती वीरुधाम् इत्यारुद्वचप्रतर्कमपरिच्छेदाकुर्वन्ने मनः ॥”—*Sak.* Act V, where three suppositions are mentioned to establish the *बहुत्व* of *प्रतर्क* ।

7 प्रतीहारी—कुमार एषे खलु कडुआदो निक्कमिदु-
कामाणं मुद्दासंपदाणं अण्चिट्ठट्टि [कुमार, एष खलु कटका-
विष्कमिदुकामानां मुद्दासम्पदानमनुत्तति] ।

Ward.—Prince. he is here attending to the issue of pass to those who wish to go out of the camp.

मलय—विजये, मुद्दत्तं मसञ्चारा भव यावदस्य पराङ्मुख-
स्यैव पाणिभ्यां नयने पिदघामि ।

Malaya—Vijaya. keep motionless for a moment till I cover his eyes with my hands while he has his face turned away.

प्रतोहारो—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]

Ward.—As the Prince commands.

(प्रविश्य) पुरुषः—अज्ज एसो खू क्षवणओ मुद्दाणिमित्तं
अज्जं पेक्खिदुमिच्छट्टि [आर्य्ये, एष खलु क्षपणकः मुद्दानिमित्तम्
आर्य्यं प्रक्षितुमिच्छति] ।

(*Entering*) *Attendant*—Noble Sir, here is a mendicant wishing to see Noble Sir for the sake of a pass.

भागु—प्रवेशय ।

Bhagu—Show him in.

पुरुषः—तद् [तथा] ।

(इति निष्क्रा.

Atten.—So be it.

(H

(प्रविश्य) क्षणिकः—धम्मसिद्धो सावगाणं होदु [सिद्धिः श्रावकाणां भवतु] ।

Entering Mend.—Let the attainment of piety be achi unto the believer (hearer).

भागु—(अवलोक्य स्वगतम्) अये राक्षसस्य मित्रं ज सिद्धिः । (प्रकाशम्) न खलु राक्षसस्य प्रयोजनमेव किञ्चिदु गमते ।

Bhagu.—(Looking—To himself) Ha ! Rakshasa's fr Jivasiddhi ! (Aloud) Are you not going (Or—Surely you not going) with a view to do some work for Rakshasa hims

CHARCHA

1. निष्क्रभितुकामानाम्—निष्क्रमितुं कामः एषाम् । “तुङ्गामसनसोरपि” सलोपः । The बहु—is व्यधिकरणपद with निष्क्रमितुं in the ७मी । reason is निष्क्रमितुम् has भावे तुम् न् by the maxim “अव्ययकृतो भ it is therefore equivalent to निष्क्रमण । Thus निष्क्रमितुम् निष् कामः एषाम् etc.

2. असञ्चारा—सञ्चारः movement. अविद्यमानः सञ्चारः अस्याः ।

3. पिद्वामि—Here अपि has dropped अ । Cf.—“वष्टि भागुति पमवाप्योदपसर्गयोः । आपञ्चापि हलन्तानां यथा वाचा निशा दिशा ॥”

4. राक्षसस्य मित्रम् etc.—भागुरायण does not know that जीव is चाणक्य's trusted friend and in charge of the affairs मलयकेतु's capital—his official superior ! Nor did he ex him here.

8. क्षप—सन्तं पावं, सन्तं पावं ! सावगा, तद्धिं गदि जद्धिं रक्षसस्य पिशाचस्य वा णामं वि ण सुणी भदि [शान्तं ।

शान्तं पापम् । श्रावक, तत्र गमिष्यामि यत्र राक्षसस्य पिशा-
चस्य वा नामापि न श्रूयते] ।

Mend.—Begone sin ! Begone sin ! Believer, there I will go
where the name even is not heard of Rakshasa or Pishacha.

भागु—वलवान् सुहृदि प्रणयकोपः । तत् किमपराद्धं
राक्षसेन भदन्तस्य ?

Bhagu.—Great is the petulance of love towards your
friend. Has then Rakshasa wronged the mendicant ?

क्षप—सावगा, ण मम किं वि रक्षसेण अवराद्धं । अञ्जं
जेवमन्दभाओ अत्तणो अवलद्धामि [श्रावक, न मे किमपि राक्ष-
सेन अपराद्धम् । स्वयमेव मन्दभाग्यः आत्मनः अपराध्यामि] ।

Mend—Believer, no wrong has been done me by Rak-
shasa. Ill-starred as I am I am myself wronging me.

भागु भदन्त, वदं^sयमि मे कुतूहलम् । श्रोतुमिच्छामि ।

Bhagu.—Mendicant, you rouse my curicsity. I long to
hear.

मलय—(स्वगतम्) अहमपि श्रोतुमिच्छामि ।

Malaya.—(To himself) I too long to hear.

क्षप—सावगा, किं अणेण असुणिद्व्वेण सुटेण [श्रावक,
किमनेन अश्रातव्येन श्रुतेन] ।

Mend.—Believer, what is the good of hearing this that
should not be heard.

भागु—यदि रहस्यं तत्तिष्ठतु ।

Bhagu.—Let it alone if a secret.

क्षप—ण रहस्यं किन्त् अदिणिसंसम् [न रहस्यं किन्त् अतिवृशंसम्] ।

Mend.—Not a secret but very painful (lit. cruel).

भागु—यदि न रहस्यं तत् कथयताम् ।

Bhagu.—Let it be told if not a secret.

उप सावगा ण रहस्यं एदं तहवि ण कहिस्यं [श्रावक, न रहस्यमेतत् तथापि न कथयिष्यामि] ।

Mend.—Believer, it is not a secret, yet I will not tell it.

भ-गु—अहमप मूद्रां न दास्यामि ।

Bhagu—I too will not grant you a pass.

क्षप—(स्वगतम्) युक्तमिदानीमथिने कथयितुम् । (प्रकाशम्) का गर्ह । सुणं दु सावगो । अथि दाव अहं मन्द-मग्ना पुढअं पाडलिउत्ते णिवसमाणो रक्खसेण मित्तत्तखं उवगदे । तहिं अवमले लक्खसेण गूढं विमकण्णआपओअं उष्पादिअ घाटदे पव्वटीसले । [का गर्तिः । शृणोतु श्रावकः । अस्ति तावत् अहं मन्दभाग्यः प्रथमं पाटलिपुत्रे निवसन् राक्षसेन मित्रत्वमुपगतः । तस्मिन्नवसरे राक्षसेन गूढं विषकन्यका-प्रयोगमुत्पाद्य घातितः पर्वतेश्वरः ।]

Mend.—(To himself) It is now meet that I tell at entreaties. (Aloud) What help (is there)? Listen, Believer. It is a fact, that formerly my ill-starred self living in Pataliputra contracted friendship with Rakshasa. During that period Parvatesvara was caused to be killed by Rakshasa who devised the means of the application of the (ill-starred) poison-girl.

CHARCHA

1. बलवान् etc.—प्रणयकृतः कोपः प्रणयकोपः । किम् may be taken as प्रश्ने or qualifying अपराद्धम् । In the first case अप + राध (दिवादि) + क्त भावे अपराद्धम् offence. For the second, derive अप + राध (स्वादि) + क्त कर्मणि अपराद्धम् ill-served

2. किमपि राक्षसेन etc.—किमपि is a compound अव्यय meaning some how. आत्मनः has शेषविवक्षया षष्ठी ; ४थी is expected because अप + राध is द्वीद्वार्थे । Cf.—“न दूये सात्वतौसुनुर्धन्मन्त्रमपराध्यात्”—*Magha II*. Telang reads इताशो मन्दभाग्यः आत्मनः कर्मसु लज्जे । But जीवासङ्घि refers to be act that might cause him to blush. Besides न किमपि राक्षसेन अपराद्धम् seems to imply अन्येन अपराद्धम् ; so स्वयम् अपराध्यामि in the latter half would be in keeping with it.

3. युक्तमिदानीम् etc.—He was anxious that his communication should not be taken as a voluntary one, but one extorted from him by very pressing importunities. This will create faith in the news otherwise it is likely to cause suspicion. ‘इदानीम्’अधुना दूर’ प्रस्तुतायामर्थितायाम् इत्यर्थः ‘अर्थि’ने कथयित् युक्तम्’—*Bhagurayana* having proved to be a derermined अर्थी I may tell him.

4. घातितः पर्वनेश्वरः—The rumour fixing the guilt on Rakshas had not reached Malayaketu’s capital. Rakshasa was aware of it (cf.—परिहृतमयशः etc. Act II, Para 35). But he thought outside Ohanakya’s following, no one would believe it. Now that Bhagurayana’s villainy has created distrust in Rakshasa in the mind of Malayaketu, Indusarman thinks it to be the right moment to break the news with Malayaketu to whom he knew Bhagurayana was sure to communicate the information at once.

9. मलय—(सवाध्यमात्मगतम्) कथं राक्षसेन घातित-
स्तातो न चाणक्येन ।

Malaya.—(In tears)—*To himself*) How so! Father was done to death by Rakshasa and not by Chanakya!

भागु—भदन्त ततस्ततः ?

Bhagu.—Next, Mendicant, what next ?

क्षप—ततो ह्यग्रे राक्षसस्य मित्रमिति कदुप्र चाणक्यहृदयस्य
सणिकालं णग्रराटो निव्वामिदो । दाणीं वि लक्खसेण अणेअ-
अकञ्जकुल्लेण किंवि तालिसं आल्लहोअटि जेण ह्यग्रे जोअल्लो-
आटो णिकामिज्जेमि [ततोऽहं राक्षसस्य मित्रमिति क्त्वा
चाणक्यहृदकेन सनिकारं नगरान्निर्वासितः । इदानीमपि
राक्षसेन अनेकाकार्यकुशलेन किमपि तादृशमारभ्यते येनाहं
जोवलोकात् निष्कामिष्ये] ।

Mend.—Thereat I was expelled from the city with indignities by cursed Chanakya, because, as he said, I was Rakshasa's friend. Now again is begun by Rakshasa, clever at misdeeds of sorts, something of such a type as to drive me out of the land of the living.

भागु—भदन्त, प्रतिश्रुतराजग्राह्यमयच्छता चाणक्यहृदकेन
इदमकायमनुष्ठितं न राज्ञेन इति श्रुतमस्माभिः ।

Bhagu.—Mendicant, this indeed was done by Chanakya not parting with the promised half of the kingdom and not by Rakshasa, this is what has been heard by us.

क्षप—(कर्णोपिधाय) सन्तं पावं । चाणक्येण विसकस्याय
णामंवि ण सुदम् [शान्तं पापम् । चाणक्येन विषकन्याया
नामापि न श्रुतम्] ।

Mend.—(*Blocking his ears*) Begone sin! Not the name even of the poison-girl was heard by Chanakya.

भागु—मुद्रा दीयते । एहि कुमारं श्रावय ।

Bhagu.—The pass is being issued. Come inform the Prince.

CHARCHA

1. राक्षसस्य निवृत्ति कृत्वा—He suppresses the fact of his own complicity in the matter, because Malayaketu's people would then treat him with the contempt he deserved. The fact is he was all along in league with Chanakya, and when he was employed by Rakshasa to treat Chandragupta with the poison-girl, he set her upon Parvateswara instead. Thus while Rakshasa's attempt was foiled by Jivasiddhi himself, the Minister, with unbounded faith in the mendicant did not know how to explain the mystery and attributed the mishap to देव । Cf —' कथं नैव विषाङ्गना etc " Act II, Sl. 15. 'कन्य तस्य वधाय etc." Act II, Sl. 16, "कथामदमिहेत्य । तद्रस्य etc." Act. IV, Sl. 2.

2. इदानीमाप etc.—Once I have suffered through his friendship, but the suffering was not much, involving as it did a mere change of residence. This time however Rakshasa is at something still more heinous, and the result will be that as before I shall be hauled up as his friend and punished with punishment not merely from the city, but from the Earth itself. The fault is mine, for I allow myself to be taken as his friend—स्वयमेव आत्मनः अपराध्यामि । I have therefore made up my mind to cut off all connection with Rakshasa and "श्रावक तस्य गमिष्यामि यत्र राक्षसस्य पिशाचस्य नामापा न श्रूयते" ।

3. कुमारं श्रावय—शु is treated here as बुद्धार्थं । This is irregular (see *ante*).

10. मलय—(उपसृत्य)

श्रुतं मखे श्रुवणविदारणं वचः

सुहृन्मृखाद्रिपुमधिकृत्य भाषितम् ।

पितृवर्धय्यमनमिदं हि येन मे

चिरादपि द्विगुणमिवादा वधेते ॥ ६ ॥

Malaya—(Advancing) Friend the ear splitting words, spoken with reference to the enemy have been heard by me from his friend's mouth—words by which this calamity of the murder of father even after such a long time, grows unto me as if indeed two fold to-day.

अन्वयः ॥ हे मखे रिपुमधिकृत्य भाषित अस्यविदारणं वचः सुहृन्मृखात् श्रुतम् । येन इदं मे पितृवर्धय्यमन चिरादापि कदा द्विगुणमिव वर्धते हि । व्याख्या—हे 'मखे' मित्र भागुरायण 'रिपु' मदीय शत्रु, 'राक्षसस्य' 'अधिकृत्य' आश्रित्य 'भाषित' कथितम् 'श्रवणयोः' कर्णयोः 'विदारणं' दारुणतया भेदक मत्र 'वचः' वचनं तातप्रणाशाश्रयं वाक्यं 'सुहृदः' मित्रस्य रिपोरेव राक्षस्य सुहृदः जीवस्यः अतएव विश्वास्यस्य 'सुखात् श्रुतम्' तत तस्य पत्न्या यावथा निष्पृथ्याजनम् । ततः किमित्याह—'एन' वचसा येन श्रवणेन वा 'इदम्' एतत् कालोचिनेन वेषिण सूचितं 'मे पितुः' यो 'वधः' उपांशुघातः तदूर्ध्वं यत् 'व्यमन' विपत् । यद्वा—'पितुः' तातस्य 'वधन' उपांशुघातेन यत् 'व्यमन' अंशः खल्य रित्यर्थः । तत् 'चिरादपि' बहोरपि कालात् 'अद्य' अस्मिन् क्षणे 'द्विगुणमिव' पूर्वावभूतात् प्रवन्ततरामिव 'वर्धते हि' दीप्यते एव । शत्रुणा चाणक्येन घातितत्वात् इति तापकारणं सत्यं किन्तु मित्रवत् पूजनेन राक्षसेन घातित इति तु असंक्षम् इति भावः ।

CHARCHA

1. श्रवण etc.—विदारयति इति वि + टारि + ल्यट्कसंवि वाच्यतायां विदारणम् । श्रवणयोर्विदारणम् । Or श्रवणे विद्येतेन अनेन इति श्रवण + वि + टारि + ल्यट् करणे । This shows to what extent *Malasaketa* was affected by the news. This is just as Chanakya expected.

2. सुहृन्खान—His own friend informs against him, hence there is no reason to doubt the correctness of the information.

3. रिपुम्—The news is terrible (अथर्थाविदारण), and it is well authenticated (सुहृन्खान)। Hence the person concerned is an enemy. This is enough for the भेद intended by Chanakya. But the crafty diplomat does not stop here (see supra).

11. क्षप—(स्वगतम्) अये श्रूतं मलयकेतुहृत्केन, हन्त कृतार्थोऽस्मि (इति निष्क्रान्तः)।

Mend.—(To himself) Ha ! it is heard by cursed Malaya-
ketu. Hurrah ! I have my purpose served. (Exit).

मलय—(प्रत्यक्षवदाकाशे लक्ष्मं वद्धा) राक्षस राक्षस
युक्तं युक्तम् ।

मित्रं ममायमिति निवृत्तचित्तवृत्तिं
विश्रम्भतस्त्वयि निवेशितसर्वं कार्यम् ।
तातं निपात्य सह वन्धुजनाश्रुतोयै-
रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

Malaya.—(Fixing his gaze in the sky as on something visible) Rakshasa, Rakshasa, this is fitting, fitting indeed ! Oh Rakshasa, literally too have you become a Rakshasa (demon) indeed, having, along with the tears of the kindred, brought down father who had his mind's care (lit. action) eased with all affairs entrusted to you in the confidence that you were his friend.

CHARCHA

1. अये etc.—The mendicant did not know that Malaya-
ketu was within hearing. But he learns from Malayaketu's
words that—(i) he had heard all, (ii) he has taken the news as

true, (iii) he now treats Rakshas as an enemy. Hence he exclaims कृतार्थोऽस्मि—I have well-served my end—Chanakya's महत्कार्यं (Act I) is now accomplished.

2. अन्वयः ॥ ननु राक्षस, अयं मम मित्रम् इति विश्रम्भतः त्वयि निवेशित-सर्वकार्यम् (अतएव) निर्वातचित्तवृत्तिं तातं बन्धुजनाश्रुतोयैः सह निपात्य अन्वर्थतोऽपि राक्षसः अस्ति । व्याख्या—ननु अयि भो 'राक्षस अट मम मित्रम्' एष राक्षसो मे सुहृत् 'इति विश्रम्भतः' एवंविधात् विश्रमात् [पञ्चम्यास्तसिः] 'त्वयि निवेशितं सर्वकार्यं' निखलं राज्यतन्त्रं येन तादृशम् अतएव 'निर्वाता' स्वस्था 'चित्तवृत्तिः' मनोव्यापारः यस्य तादृशं 'तात' जनकं मे पर्वतेश्वरं 'बन्धुजनानां' स्वगणानाम् 'अश्रुतोयैः' नेत्रजलैः 'सह निपात्य' धराशायिनं कृत्वा प्राणवियोज्य इत्यर्थः अन्वर्थतः अपि अभिधेयद्वारेण च 'राक्षसः अस्ति' । न केवलं नाम्ना राक्षसस्य परन्तु कर्मणा अनेन यथार्थमेव राक्षसः संज्ञताऽस्ति ।

3. मित्रं ममायम् etc.—*Dhundhi* remarks "अनेन ज्ञायते राक्षस पर्वतकयोः पूर्वं महत्तौहृदमासीत् । अनन्तर चाणक्येन राज्याहंदानपरपणप्रलाभनेन राक्षसात् विशेष स्वकार्यसिद्धये पर्वतकः सहायत्वेन प्रयुक्तोऽभवत् । तथा च अनुपदमेव कुपितो मलयकेतुर्भागुरायणेन समाधीयते 'तस्मिन्काले सर्वार्थसिद्धिं राजानम्' इत्यादिना 'महानरातिरासीत्' इत्यन्तेन यन्तेन ।" *Telang* reads ममिदम् which seems to emphasise the मित्रता rendering the विद्येय as प्रधान ; hence इदम् takes the gender of the विद्येय, i. e., of मित्र ।

4. अन्वर्थतः etc.—अनुगतः अर्थः अन्वर्थः the meaning attached. तेन । वृत्तौयायास्तसि as in "दृष्टः शब्दः स्वरतो वर्णतो वा" । Here play or pun is on the word राक्षस which means a monster You are राक्षस in name ; but by this act you are one in deed also. Hence you keep within the meaning of your name (अन्वर्थतः राक्षसः) ।

12. भागु—(स्वगतम्) रक्षणीया राक्षसस्य प्राणा इत्या-
र्यादेशः भवतु एवं तावत् । (प्रकाशम्) कुमार, आत्ममा-
वेगेन । आसनस्थं कुमारं किञ्चित् विज्ञापयितुमिच्छामि ।

Bhag.—(To himself) Noble Sir's command is that Rakshasa's life is to be spared. Let it be thus (managed). (*Aloud*

Prince away with excitement. I wish to say something to
Prince (when you are seated).

मलय—(उपविश्य) मखे किमसि वक्तुकामः ?

Mal.—(Sitting down) Friend what are you about to say ?

भागु—कुमार, इह खलु अर्थशास्त्रव्यवहारिणाम् अथे-
वशात् अरिमिदोदानीनव्यवस्था न लौकिकानामिव खेच्छा-
वशात् । तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य
चन्द्रगुमादपि बलियोस्तुया सुगृहीतनामा देवः पर्वतेश्वर एव
अर्थपरिपत्यौ महानरातिरसीत् । तस्मिन् राक्षसेन इदमनु-
ष्ठितम् इति नास्ति दोष एव अत्र इति पश्यामि । पश्यातु
कुमारः —

*Bhag.—*With those who here practice the science of diplo-
macy, the classification into foes, friends and neutrals is from
consideration of interest and not from the sway of personal
inclination as with ordinary people. On that occasion to
Rakshasa seeking to make Sarvarthasiddhi the King, it was
Sire Parvatesvara of blessed name who become the great
enemy crossing his purpose, stronger as he was than even
Chandragupta ; and unto him was done this by Rakshasa.
So there is no blame in it. This is what I think. Mark,
Prince—

GHARCHA

1. भवतु एव तावत्—'एवम् ईदृशम् 'तावत् भवतु'—Let it be thus
Managed. This refers to what he is about to do.

2. अर्थशास्त्र &c.—अर्थ is धन wealth. अर्थस्य शास्त्रम् the science of
Political Economy. Here it is नीतिशास्त्रम् the science of state-

craft. तेन व्यवहरन्ति इति अर्थशास्त्र + वि + अत्र + ह + णिनि कर्त्तरि ताच्छील्ये &c. तेषाम् ।

3. अर्थवशात्—अर्थ here is प्रयोजन interest. तस्य वशम आरत्तता &c.

4. अरिंसव &c.—अरि enemy-kings; मित्र friendly kings; उदासीन indifferent kings. There are 12 in all. See Manu VII and Mallinath on “उदितमन्वजन्त्राणां राजसु हादशस्वपि” Magha II, 81. वि + अत्र + स्था + अङ् भावे व्यवस्था grouping, classification. अरिनिद्रो-दासीनानां व्यवस्था ।

5. लौकिकानाम्—लौकिके भवा लौकिकाः as happen in the world. ठञ् अच्चात्माद् । Refers to the ordinary run of people, as in “लौकिकानाञ्च माधुनामर्थं वागनुवर्त्तते”—*Bhavabhuti*.

6. तास्मिन् काले &c.—परिपत्य is a primitive word (अव्युत्पन्न) meaning पारपथ way all round (परितः पत्याः परिपथः) । “परिपथशब्द-पथार्थः परिपथशब्दः अस्ति”—*Kas'ka*. परिपत्यः अस्य अस्ति इति परिपत्य + इनि सत्त्वे परिपथी one with a way all round i. e., an enemy who is on the look out for a loop—hole. “रिपौ वैरिसपदार” इत्युपक्रम्य ‘प्रत्यर्थं परिपथिनः’ इत्यमरः । On this Bhanuji comments “परि दोषा-ख्यानं पथयित् शोभः” i. e., परि + पथि (गतौ चुराद्) + णि न कर्त्तरि ताच्छील्ये परिपथी । अर्थस्य परिपथी inimical to his interest. Hence, though previously a friend, he became an enemy—a great enemy (महानरार्तिः) । It was his own fault not Rakshasa's. Telang adds यतः before तस्मिन् काले । It is superfluous and has no syntactical connection with what follows.

13. मित्राणि शत्रुत्वमुपानयन्तो मित्रत्वमप्राथ्वेशच्च शत्रून् ।

नोतिर्नयत्यस्मृतपूर्वे वृत्तं जन्मान्तरं जीवित एव पुंसः ॥८॥

तदेव वस्तुनि नोपालम्बनीयो राक्षसः । आ नन्दराजप्रलाभात्
उपग्राह्यश्च । परतश्च परिग्रहे वा परित्यगि वा कुमारः
प्रमाणम् ।

To one still alive, Policy bestows new birth with prior events unremembered, giving unto him the character of a foe

to friends and that of a friend to foes under the sway of self-interest. So in this matter Rakshasa is not to be blamed but has to be humoured until the acquisition of Nanda's kingdom. Thereafter the Prince will decide if to retain or to dismiss him.

मलय—एवं सख समग्रगृष्टवानसि । यतः अमात्यवधे
प्रकृतिक्षीभः सगात् एवञ्च संदिग्धो विजयः ।

Mal.—So it is friend ; rightly have you viewed it. For at the execution of the minister discontent among the people would follow, thus victory would be jeopardised.

(प्रविश्य) पुरुषः—जेदु कुमारो । अज्ज, गुह्यमद्वेषणाधिकिद
दीहरक्खो विष्णवेदि एसा खु अहोहिं कडआदो णिकमन्तो
अगहीदमुहा सलेहो पुरिसो गहोदो । ता पञ्चव्खोकरदु णं
अज्जोत्ति । [जयतु कुमारः । आर्यम्, गुह्यमस्थानाधिकृतो
दीघंरक्षो विज्ञापयति एष खलु अस्माभिः कटकान्निष्क्रामन्
अगृहीतमुद्रः सखेखः पुरुषो गृहीतः, तत् प्रत्यक्षीकरीतु
एनमार्यम् इति] ।

(*Entering*) *Attendant*—Let Prince prosper. Noble Sir, Dirgharaksha, in charge of the piquet-station, thus reports—
"This man, with a letter and without a pass, slipping away from the camp, was arrested by us ; so let Noble Sir see him."

भागु—भद्र प्रवेशय ।

Bhag.—Good man, show him in.

पुरुष—तद् [तथा] (इति निष्क्रान्तः) ।

Atten.—So be it.

(*Exit.*)

अन्वयः ॥ अर्थवशात् नीतिः अस्मृतपूर्ववत् (यथा यथा) अस्य मित्राणि शत्रुत्वं शत्रुत्वमिव मित्रत्वम् उपानयन्ती जीवत एव पुंसः जन्मान्तरं नयति । व्याख्या—‘अर्थवशात्’ प्रयोजनानुराधात् ‘नीतिः’ नयव्यवहारः ‘अस्मृतं’ स्मृतिपद्यमनाहृदं ‘पूर्ववत्’ ग्रन्थाव्यवहारः पूर्वसम्बन्ध इत्यर्थः यस्मिन् कर्मणि तत् यथा तथा ‘अस्य’ पुंसः ‘मित्राणि’ सुदृढः ‘शत्रुत्वम्’ अरितां ‘शत्रुत्वम्’ अरानपि ‘मित्रत्वम्’ सुदृढाम् ‘उपानयन्ती’ प्रापयन्ती सती ‘जीवत एव पुंसः’ जीवलोके वर्तमानस्यैव पुरुषस्य सम्बन्धे ‘जन्मान्तरं’ अन्वयं जन्म इव ‘नयति’ उपहरति । नयजीवी प्रयोजनानुराधात् मित्रस्य मित्रत्वं विस्मृत्य शत्रुत्वमिव त पश्यति । तत् यदि राक्षसस्यैव मित्रं एव पर्वतेश्वरं अस्मिन्वदाचरितवान् स दोषो नयप्रयोगस्य न राक्षसस्य इति पश्यतु कुमारः ।

CHARCHA

1. अस्मृत etc.—See व्याख्या । This may also be taken as qualifying शत्रुत्वम् and मित्रत्वम् instead of the क्रिया in उपानयन्ती । Either way the *new* stage, be it one of शत्रुत्वम् or मित्रत्वम्, begins in complete forgetfulness of the previous stage. This is just what happens in a new birth also. Hence these new stages are as it were so many new lives. अस्मृतपूर्ववत् शत्रुत्वम् मित्रत्वञ्च जन्मान्तरमिव । Or—अस्मृतपूर्ववत् शत्रुत्वोपानयनं मित्रत्वोपानयनञ्च जन्मान्तरनयनमिव ।

2. जन्मान्तरं नयति—Literally this is absurd hence this means जन्मान्तरं नयतीव ।

3. अत्र वस्तुनि—अस्मिन् पर्वतेश्वरवक्षे इत्यर्थः ।

4. उपयाचतः—उप + यच् means ‘to engage’. उप + यच् + यत् कर्मणि । Rakshasa has to be retained in his present capacity at the head of your advisors, only henceforth we shall have to watch him carefully.

5. अनात्यवक्षे—अनात्य is minister, not of Malayaketu, but of Nanda. Having been Nanda’s minister, and also of Parvataka for sometime, Rakshasa is called Minister Rakshasa. The minister of Malayaketu at the time was Bhagurayana. Cf.—“अनात्यपदं यादतः” Act III, Para 30.

6. प्रकृतिसौमः—प्रकृति subjects, i. e. those at Kusumapura that are devoted to Nanda. प्रकृतोनां सौम &c.

7. संदिग्धः—सम् + दिह् is 'to entertain doubts' cf.—सदिग्धे काव्यं वस्तुनि"—*Magha*. In doubts the mind wanders and सम् + दिह् is therefore here taken as गत्यर्थः । Thus सदिग्धे आस्यन् इति सम् + दिह् + क्त अधिकरणे by "अधिकरणे च प्रौढ्यगतिप्रत्यवसानार्थं ष्" ।

8. आर्यः &c.—This is addressed to Bhagurayana. The exclamation जयत् कुमारः is of course meant for Malayaketu.

9. गुणसंस्थानाधिकृतः—For गुणम् see *ante*. गुणसंस्थाने अधिकृतः नियुक्तः ।

14. (ततः प्रविशति पुरुषेणानुगममानः संयतः सिद्धाथकः)
सिद्धा—(स्वगतम्)

आणंतीए गुणेषु दोसेषु परंमुहं कुणन्तीए ।

अह्वारिमजननीए पणमामो माप्रिभत्तीए ॥ ८ ॥

[आनयन्त्यै गुणेषु दोषेषु पराङ्मुखं कुवत्यै ।

[अस्मादृशजनन्यै प्रणमामः स्वामिभक्त्यै] ॥

(Now enter *Siddharthaka* fettered and followed by the attendant). *Siddh.*—(To himself) We bow to devotion to the employer which is a mother to those of our type drawing us towards her virtues and causing us to shut our eyes to (lit. to stand with face averted in the matter of) her faults.

पुरुषः—अज्ज अजं से पुरिसा [आर्यं, अयं स पुरुषः] ।

Att.—Noble Sir, here is the man.

भागु—(नाट्यनावलोक्य) भद्रं, किमयमागन्तुक ओहोखित्
इहैव कस्यचित् परिग्रहः ।

Bhag.—(Acting observation) Good man, is he a new arrival, or some one's servant in this very place ?

सिद्धा—अज्ज, अहं खु अमच्चरक्खसस्स सेवओ [आर्य्य, अहं खलु अमात्यरात्तमस्य सेवकः] ।

Siddh.—Noble Sir I am Minister Rakshasa's servant.

भागु—भद्र, तत् किमृहोमुद्रः कटकान्निष्कामसि ।

Bhag.—Why then, good man, do you go out of the camp without a pass ?

सिद्धा—अज्ज, कज्जगोरवेण तुवराविदोह्वि [आर्य्य, कार्य्य-गौरवेण त्वरायितोऽस्मि] ।

Siddh.—Noble Sir, I am being hastened by the gravity of my mission (lit—of my work).

भागु—कोदृशं तत् कार्य्यगौरवं यत् राजशासनमुल्लङ्घयति ?

Bhag.—What sort of gravity of work is that which causes you to transgress command ?

मलय—मखे भागुरायण लेखमुपानय ।

Mal.—Friend Baagurayana, bring me the letter.

भागु—(सिद्धायकहस्तात् लेखं गृह्णीत्वा मुद्रां दृष्ट्वा)
कुमार अयं लेखः । राक्षसनामाङ्कितयं मुद्रा ।

Bhag.—(Taking the letter from Siddharthaka's hand and noticing the seal) Prince here is the letter, The seal is marked with Rakshasa's name.

मलय—मुद्रां परिपालयन्नुद्घाट्य दर्शय ।

Mal.—Show me having opened it preserving the seal.

भागु—तथा कृत्वा दर्शयति ।

Bhag.—(Shows the letter doing as desired).

CHARCHA

1. अन्वयः ॥ गुणेषु आनयन्त्यै दोषेषु पराङ्मुखं कुर्वत्यै अस्मादृशजनन्त्यै खामि-
भक्त्यै प्रणमामः । व्याख्या—‘गुणेषु’ खामिभक्तिरूपाया जनन्त्या आत्मगुणेषु विषये
‘आनयन्त्या’ अस्मादृशम् अभिसुखं कुर्वत्यै ‘दोषेषु’ तस्या एव आत्मदोषेषु विषये
‘पराङ्मुखम्’ अस्मादृशं विवृत्तवदनं ‘कुर्वत्यै’ विदधत्यै ‘अस्मादृशानां’ मन्दिषानां सेवकानां
‘जनन्त्यै’ अन्नदानादिदोषणकर्मभिः सात्वरूपायै ‘खामिभक्त्यै’ प्रभुपरायणतायै ‘प्रणमामः’
नमस्कृत्यै । यथा जनन्त्या गुणा एव यास्माद्दोषा उपेत्याः, जननीरूपाया मे राजभक्त्यैरपि
तथा । तत राजभक्त्या नोदितः सदोषमण्ड्यद्वा राक्षसवचनकर्म करिष्ये इत्यर्थः ।

2. गुणेषु—विषयाधिकरणे ७नो । नो is द्विकर्मस्य with an अद्ययित्त
कर्म । That कर्म however is here not अकथित, but कथित as आधार ।
Hence आधारविवक्षया अधिकरणत्वं न तु कर्मत्वम् । Cf. — “भागुरायणात् मुद्रां
याचे” Para 3. ante.

3. अस्मादृश &c. — See व्याख्या । Mother’s virtues only are
noticed, faults are ignored. Loyalty is my mother ; I take no
notice of her faults but attend to her virtues only. Hence,
though treachery to Rakshasa is heinous in me, still urged
by loyalty I do not hesitate at it.

4. खामिभक्त्यै—प्र + नम is सकर्मक ; hence खामिभक्तिम् is expected.
We may say खामिभक्तिमनुश्लथितं प्रणमामः इति खामिभक्त्यै प्रणमामः—‘क्रिया-
र्थोपपदस्य च कर्मणि स्थानिनः’ इति ४र्थी । Cf.—“प्रणस्य शितिकण्ठाय विबुधास्त-
दनन्तरम्” — *Kumara*

5. आगन्तुकः—Here Bhagurayana feigns inacquaintance.
The fact is, सिद्धार्थक and भागुरायण are both officers of Chandra
gupta and they left Kusumapura together on the same
mission (See Act I).

6. परिग्रहः—परिग्रह्यते इति परि + ग्रह् + अच् कर्मणि a servant.

7. त्वरायितः—त्वरा haste. त्वराम् अयितः गमितः त्वरायितः । क्वङ् does
not give the sense, for we do not want to say acting like one
in haste, but he was actually in haste.

8. उल्लङ्घयति—त्वं राजशासनम् उल्लङ्घयसि = कार्यगौरवं त्वां राजशासनम्
उल्लङ्घयति । हेतुमन्त्रिच् after स्वार्थिक णिच् ।

9. परिपालयन्—पालि is ‘to guard’ ; hence परिपालयन् preserving.

10. उदाहृत्य—उट + घट् (संघातेचु रादि) + ल्यप् । This is not मित् । घट् वीटायाम् is मित्, cf—“अन्वयेन घटितम्”, *supra*.

15. मलय—(वाचयति) “स्वस्ति ! यथास्थानं कुतोऽपि कोऽपि कमपि पुरुषविशेषम् अवगमयति । अस्मत्प्रतिपक्षं निरोक्तव्य दर्शिता कापि सत्यता सत्यवादिना । साम्प्रतम् एतेषामपि प्रथममुपन्यस्तसन्धोनाम् अस्मत्सुहृदां पूर्वं प्रतिज्ञातसन्धिपरिपणनप्रोत्साहनेन सत्यसन्धः प्रौढितमुत्पादयितुमर्हति । एतेऽपि एवमुपगृह्येताः सन्तः स्वाश्रयविनाशनं उपकारिणामाश्रयिष्यन्ति । अविस्मृतमेतत् सत्यवतः स्मारयामः—एतेषां मधेः केचिदरेः कोषदन्तिभ्यामर्थिनः केचित् विषयेण ज्ञात । अलङ्कारत्रयञ्च सत्यवता यदनुप्रेषितं तदुपगतम् । मयापि लेखस्य अशून्यार्थं किञ्चिदनुप्रेषितं तदुपगमनौयम् । वाचिकञ्च आमतमादस्मात् श्रोतव्यमिति” । भागुरायण कौटुम्भो लेखः ?

Mal.—(*Reads*) ‘‘May good result. Some one from somewhere informs a certain distinguished personage in the right place thus—Great integrity is shown by your truthful self by dismissing our enemy. True to your promise as you are, it behoves you now, by encouragement regarding the already promised price for the peace, to give pleasure to these friends of mine also to whom peace was previously suggested. Thus retained, these will indeed serve their benefactor by the ruin of their present refuge. Though not forgotten by the truthful one, we remind that among these, some are tempted by the treasure and elephants of the enemy, some by his territories. The three pieces of jewellery which have been sent by the truthful one are received. By me too a trifling accompani-

ment to the letter is forwarded ; it deserves to be accepted. Verbal message also has to be heard from this most trusted person". Bhagurayana, what sort of a letter is this ?

CHARCHA

1. यथास्थानम् &c.—स्थानमन ंक्रम्य यथास्थानम् । स्थान is the destination of the letter. The address, the addressee &c. are all suppressed in accordance with the statement प्रथमं तावत् अव्यक्तम् &c. Act. I.

2. पुरुषवर्णनम्—विश्रब्धने or विश्रब्धने इति विशेषः distinguished. पुरुषाणां विशेषः &c. Cf.—“अतः यवशं चलाभेन” Sak Act I.

3. सत्यता सत्यवादिना—सत्य in सत्यवादिना is *truth* With अशं आद्यच्च it means *truthful* in सत्यता ।

4. प्रथमसुपन्थस्त &c.—‘प्रथमं प्राक् उपन्थस्तः’ प्रस्तावितः सन्धिः’ ऐभ्यः तेषाम् । Chandragupta first suggested peace to Rakshasa's friends. This is of course untrue

5. अस्मत्सुदृढास—Refers to कौन्त &c as mentioned in Act I, Sl. 20.

6. पूर्वं प्रतिज्ञात &c.—This continues the false story introduced by प्रथमसुपन्थस्तसन्धीनाम् । ‘पूर्वं प्रतिज्ञातः’ भवता प्रतस्तुतः यः ‘सन्धिः’ वैरत्यागः तस्य ‘परिपक्वतः’ सूत्र्यं तस्य ‘प्रोतसुज्ञानेन’ अवश्यं दास्यामि इत्युक्त्वा &c. Peace was suggested by Chandragupta with a price mentioned. What is wanted now is a confirmation of the price. Also see next.

7. सत्यसत्यः—True to promise This reference to *promise* shows that the प्रतिज्ञा in पूर्वं प्रतिज्ञात &c., was चन्द्रगुप्त's But then if चन्द्रगुप्त had already promised the price, the talk of प्रोतसाहचन, becomes meaningless and is almost insulting to चन्द्रगुप्त । Perhaps the correct reading of the passage is not before us चन्द्रगुप्त did make some promise undoubtedly as is evident from “प्रथम-
ज्ञानितः अर्थः सन्धादधितव्यः” in Para 18 *infra*.

8. उपगृहणीता—उप + गृह् means ‘to retain’. Cf —“आ नन्दराजालाभात् उपगृहणीता” Para 13, ante. Telang reads अगुगृहणीता, but reference

to अनुग्रह is better avoided in a business-contract, the price being for service rendered. उपकारिणम् below is however in favour of Telang. Perhaps the talk of उपकार is a piece of humility.

9. स्वाशय &c.—स्वेषाम् आशयः, *i. e.*, मलयकेतुः ।

10. कोषदन्त &c.—कोषश्च दन्तौ च कोषदन्तौ ताभ्याम् । कोषदन्तिभ्यां कृता आर्धनः = कोषदन्तभ्याम'र्धनः । दन्तन् in singular in the वाक्य has जातविकचचनम् । Telang reads कोषदन्ताभ्याम् ; but cf.—“अपरी हस्तिलं कोषश्च” Para 18 *infra* and “इतरी हस्तिलकामुक्तौ” Para 35, *infra*.

11. अशून्यार्थम्—Telang explains—“लेखस्य अशून्यार्थम् = in order that this letter might not be unaccompanied by the customary present’ शून्य is void. अशून्य not void. *i. e.*, substantial (which the words in an epistle are not). अर्थ is वस्तु । अशून्यः अर्थः अशून्यार्थः something substantial. *i. e.* a present. तम् । Cf.—“अर लेखस्य अशून्यार्थः” (Page 17 *infra*) spoken with reference to the अलङ्कारश्लेषः । Do not take this as a क्रियावशेषः ।

12. वाचिकम्—Verval message. Cf.—“निर्द्धारितेऽर्थे लेखेन खलुक्ता खलु वाचिकम्”—*Magha* II.

13. कोटशा लेखः—I cannot make out anything of this letter. It is a queer letter. What do you think of it ?

16. भगु—भद्र सिद्धार्थक कस्यायं लेखः ?

Bhag.—Gentle Siddharthaka, whose letter is this ?

सिद्धा—अज्ज ण आणामि [आर्य्ये, न जानामि] ।

Siddh.—Noble Sir, I do not know.

भगु—हे धूर्त्त, लेखो नीयते, न ज्ञायते कस्यायमिति ।
सर्वं तावद् तिष्ठतु, वाचिकं त्वत्तः केन श्रोतव्यम् ?

Bhag.—Holla, knave, the letter is being carried, but whose it is, is not known. Let all this alone, by whom is the verbal message to be heard from you.

सिद्धा—(भयं नाटयन्) तुल्लेहिं—[युष्म.भिः—] ।

Siddh.—(Acting fright) By you—

भागु—किमस्माभिः ?

Bhag.—By us what ?

सिद्धा—तुल्लेहिं गिहीतो ण आणामि किं भणामिचि
[—युष्मभिः गृहीतो न जानामि किं भणामि इति] ।

Siddh.—By you arrested, I do not know what I am saying.

भागु—(सरोषम्) एष जानासि । भासुरक, वहिर्नीत्वा
तावत् ताडयतां यावत् कथयति ।

Bhag.—(Angrily) You shall know presently. Bhasuraka, take him outside and batter him till he discloses all.

पुरुषः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति] ।
(इति तेन सह निष्क्रम्य पुनः प्रविश्य) अज्व इअं तस्स ताडिअ-
माणस्स णाम मुद्दालक्खिदा पेडिआ कक्खादो निवडिदा
[आर्य्य, इयं तस्य ताडयसानस्य नाम मुद्दालक्खिता पेडिका
कच्चतो निपतिता] ।

Attendant—As the Minister commands (Going out with him and coming back) Noble Sir, this basket marked with a seal has dropped from his arm-pit, as he was being thrashed.

CHARCHA

1. भद्र सिद्धार्थक &c.—Bhagurayana has treated him as a stranger. Cf.—“किमयमागतुकः” *ante*. Yet he now addresses him by name. It seems “भद्र कस्ययं लेखः” is the correct reading. कस्ययं लेखः refers to the addressee, cf.—“चन्द्रयुतस्य लेखः” Para 17.

2. सर्वं तावत् &c.—Very well I shall not question you on these points, but restrict myself to the verbal message alone.

3. वृषामिः—The speech is here interrupted by the impatience of Bhagurayana. Dhundhi thinks otherwise and treats this as a complete answer to किं शतव्यस of भागुरायण । Then वृषामिः = वृषामिः शतव्यस । ‘‘वृषच्छ्रवणशोचरीकत्तुमिवाशं सर्वः समारम्भः । .. शतव्यसिनात् वाक्यशेषः । ..’’—*Dhundhi*. The tone of the reply then becomes ironical and does not suit the stage-direction ‘‘भद्र नाटयन्’’ ।

4. किमस्माभिः—किम् may be treated here as an exclamation also. Translate—‘‘What ! By us ?’’

5. वृषामिमर्द्दहीतः &c.—This speech has been interrupted above. Dhundhi reads मिश्रः गृह्णीतः and explains—‘‘मिश्रशब्दः पूज्यवचनः’’ and has reference to वृषामिः of the previous speech. i. e., मिश्रः वृषामिः गृह्णीतः (= पूज्येः वृषामिमर्द्दहीतः) is what is intended. This supposes that मिश्र by itself means पूज्य । It is however usual to take it as पूज्यशक्त only when compounded. Cf.—‘‘प्रथमा वचनत्वर्द्धषा समासि एव इति वाक्यं न भवति’’ ।

6. न जानामि &c.—This means—‘‘The arrest has frightened me out of my wits and perhaps I am talking incoherently I really do not know’’.

7. एष जानासि—You will know now. The hammering will bring you to your sense.

17 भागु—(विलोक्य) कुमार, इयमपि राक्षसमुद्राङ्कितैव ।

Bhag.—(*Observing*) Prince, this too is indeed stamped with Rakshasa's seal.

मलय—सखे अयं लेखस्व अशून्यार्थो भविष्यति । इमामपि मुद्रां परिपालयन् उद्घाटय दर्शय । (भागुरायणस्तथा कृत्वा दर्शयति) ।

Mal—Friend, this will prove to be the accompaniment

K. R.—Mudra—27.

of the letter. Open this too, preserving the seal, and show me. (*Bhagurayana does the same and shows*).

मलय—(विनोक्त) अये यदिदमाभरणं मया स्वशरीरा-
दवतायै राक्षसाय प्रेषितम् । व्यक्तं चन्द्रगुप्तस्य लेखः ।

Mal.—(Observing) Ha! This is the jewellery that was taken off from my own body and sent to Rakshasa. Evidently the letter is Chandragupta's.

भागु कुमार एष निर्णयित एव संशयः । भद्र, पुनरपि
ताडयताम् ।

*Bhag.—*Here, Prince, the guess (lit.—doubt) is being confirmed. Good man, let him be drubbed again.

पुरुषः—तथा (इति निष्क्रम्य सिद्धार्थकेन सह पुनः प्रविश्य)
एसो खु ताडिअमाणो कुमारस्म एव णिवेदेमिच्छि भणदि
[एष खलु ताडयमानः कुमारस्यैव निवेदयामि इति भणति ।]

*Attendant—*So be it. (*Going out and coming back with Siddharthaka*) Being thrashed, he says, he will tell all to Prince himself.

मलय—तथा भवतु ।

*Mal.—*Be it so

सिद्धा (पादयोर्निपत्य) अभरण मे कुमारो प्रसादं करेदु
[अभयेन मे कुमारः प्रसादं करोतु] ।

Siddh.—(Falling at his feet) May Prince favour me with (promise of) impunity.

मलय—भद्र अभयमेव परवतो जनस्य । निवेद्यतां यथा-
वर्षितम् ।

Mal.—Good man, a dependant always has impunity. Let it be told as it is.

सिद्धा—णिसामेदु कुमारो । अहं कखु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तसआसं पेसिदा [निशामयतु कुमारः । अहं खलु अमात्यराक्षसेन इमं लेखं दत्त्वा चन्द्रगुप्तसकाशं प्रेषितः] ।

Siddh.—Let Prince listen. I was really given this letter by minister Rakshasa and despatched to Chandragupta.

CHARCHA

1. अयं निखल्य अयून्यार्थः—अयून्यार्थः is the विधेय । Hence विधेय-प्राधान्यात् क्रयनिमित्तं पुलङ्गानर्देशः and पेटका अयस् अयून्यार्थः is not to be condemned. For अयून्यार्थः see Para 15. *ante*.

2. उदघाट्य दश य—See Para 14, *ante*.

3. अभयन—भयस्य अभावः अभयस् safety, अव्ययी—। By लक्षणा here this means *promise* of safety. तेन ।

4. परवत.—See इत्त परवान्, Act III, Sl. 4., “परवती चावभवती”—*Sak Act II*.

5. यथावस्थितम्—अवस्थित is इत्त transpired. अवस्थितमनात्कस्य निवेद्यताम्, यथावस्थितं निवेद्यताम् । अव्ययी—qual. निवेद्यताम् ।

6. निशामयग—See आवक निशामय Para 3, *ante*.

18. मलय—वाचिकमिदानीं श्रोतुमिच्छामि ।

Mal.—I wish now to hear the verbal message.

सिद्धा—कुमाल, आदिष्टोद्धि अमच्चेण यहा—“एदे मह वअस्मा पच्च राआणो तुए सह समुप्पण्णसिद्धेहा । ते जहा—कुलूटाहिवो चित्तवच्चो मलयणअराहिवो, सिंहणाटो कक्षोर देशणाहो पुक्खरक्खो सिन्धुराओ सिन्धुसेणो, पारसोओ मेह-

आदोत्ति । एदेसु पुढमगिहोटा तिण्णिण राअण्णो मल्लअकेहुणा
 विसअं डच्छन्दि अवरो हत्थिवलं कोसं अ । ता जह चाणकं
 निराकरिअ महाभाएण मह पीदि ममुप्पाटिटा तहा एटाणं
 वि पुढमभणितो अत्थो सम्पादयिदव्वोत्ति” एत्तिओ वाअसंदेमो
 [कुमार, आदिष्टोऽस्मि अमात्येन यथा एते मम वयस्थाः पञ्च
 राजानस्तु या सह समुत्पन्नस्त्रेहाः । ते यथा—कुलूताधिप-
 चित्रवर्मा, मलयनगराधिपः सिंहनाटः, काश्मीरदेशनाथः
 पुष्कराक्षः सिन्धुराजः सिन्धुषेणः पारसीको मेघनाट इति ।
 एतेषु प्रथमगृहीतास्त्वयो राजानो मलयकेतोर्विषयमिच्छन्ति
 अपरो हस्तिवलं कोषश्च । तत् यथा चाणक्यं निराकृत्य
 महाभागेन मम प्रीतिः समुत्पादिता यथा एतेषामपि प्रथम-
 भणितोऽथेः सम्पादयितव्यः इति”—एतावान् वाक्सन्देशः] ।

Siddh.—Prince, I was instructed by minister Rakshasa thus—“My friends, these five princes have friendliness grown towards you. They are Chitravarman the ruler of Kuluta, Simhanada the chief of the city of Malaya, Puskaraksna the lord of the land of Kashmere, Sindhusbena the king of Sindhu and Meghanada the Persian.” Of these the first-stated three kings desire the land of Malayaketu, the other two his force of elephants and treasure. So just as my pleasure has been caused by your highly endowed self by discarding Chanakya, the same way of these also the object named above has to be accomplished.” This much is the verbal message.

मलय - (स्वगतम्) कथं चित्रवर्मादयोऽपि मामभिदुह्यन्ति
 अथवा अतएव एतेषां राक्षसे निरतिशया प्रीतिः । (प्रकाशम्)
 विजये राक्षसं द्रष्टुमिच्छामि ।

Mal—(To himself) How so! Chitravarman and others also war upon me! Or for this very reason is their excessive love for Rakshasa. (*Aloud*) Vijaya, I wish to see Rakshasa.

प्रतीहारो—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]
(इति निष्क्रान्ता) ।

Warder—As the Prince commands. (*Exit*).

CHARCHA

1. वयस्याः—वयसा तुल्या इति वयस+यत lit of the same age Hence a friend.

2. कुन्ताधिपः &c.—See Act I, Sl. 20.

3. मामभिद्रुहन्ति—“क्रोधद्रुहोरुपसृष्टयोः कर्म” इति कर्मत्वम् ।

4. निरतिशया—अतिशय excess. निर्व्यर्द्धः निश्चितोः वा अतिशयः अस्याः endowed with excessive.

19. (ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेण सह सचिन्तो राक्षसः) राक्षसः—(आत्मगतम्) पूषमस्महलं चन्द्रगुप्तैरिति यत् सत्यं न मे मनसः परिशुद्धिरस्ति । कुतः—साधने निश्चितमन्वयेन घटितं विभ्रत् सपक्षे स्थितिं व्यावृत्तञ्च विपक्षतो भवति यत् तत् साधनं सिद्धये । यत् साधनं स्वयमेव तुल्यसुभयोः पक्षे विरुद्धञ्च यत् तस्याङ्गीकरणेन वादिन इव सप्तात् स्वामिनो निग्रहः ॥१०॥

(Now enter with an attendant. Rakshasa, seated in his own house meditating) Rakshasa—(To himself) Tranquillity of mind really does not come unto me because our army is filled with Chandragupta's warriors. (Do you ask) Why?—Of a king, that army selected for the work leads to success which, brought together by lineal succession and maintaining stay

with its own side is driven by a feeling of repulsion away from the enemy ; (while) defeat might ensue from the incorporation of such as are themselves yet to be won over, or are opposed to the king himself ; just as of a disputant that reason undoubtedly seen in the subject, becomes suitable for a conclusion, which, maintaining presence in similar cases is attended by (subject to) succession and is non-existent in dissimilar cases, (while) by the assumption of that which is itself to be proved, or is equally true of both sides or what is opposed to the subject, error might creep into the argument.

CHARCHA

1. यत् सत्यम्—अन्वय meaning really. Cf.—‘यत्सत्यं काव्य-विशेषवेदन्याम् &c.—Act I, Para 3.

2. अन्वयः ॥ साध्ये &c.—‘वादिनः’ तार्किकस्य ‘इव स्थामिनः’ भक्तुः राज इत्यर्थः ‘निगृह्यः स्वात्’ पराजये भवेत् । कदा स्वात् इत्यपेक्षायाम्—

वादिनस्त्वावत्—अन्वयः ॥ यत् साधनं साध्ये निश्चितं सपक्षे, स्थितिं विधत् अन्वयेन घटित विपक्षतो व्यावृत्तं, तत् सिद्धये भवति । यत् स्वयमेव साध्यं, उभयोः तल्लं, यच्च पक्षे ।वरुद्धं, तस्य अङ्गीकरणेन निगृह्यः स्यात् । व्याख्या—‘साध्यं, प्रतिपाद्यं, प्रमाणीयं वावस्थापायतमिष्टं धर्मरूपं वस्तु । साध्यमस्ति अस्मान् इति कृत्वा साध्यावत् अपि ‘साध्या’ पक्षः इति नास्ति नैयायिकैः आख्यातः धर्मरूपः पदार्थः, एव किञ्चिदपि वावस्थापनं स इति यावत् । ‘यत् साधनं सिद्धिवीजत्वेन कृद्दितं वस्तु ‘साध्या’ पक्षे ‘निश्चितम्’ अर्थात् ‘वर्तमानं’ तत् सिद्धये भवति इत्युत्तरं सन्वयः । साध्ये वर्तमानमपि सिद्धये नैव वा भवेत् इति धर्मान्तरमाह—किञ्च ‘सपक्षे’ पक्षमदृश्ये, निश्चितसाध्यावत्, प्रतिपाद्यधर्म-विशिष्टे अपरास्मान् इत्यर्थः ‘स्थितिं विधत्’ सत्त्वां धारयत्, स्थितं सत् इत्यर्थः यत् साधनम् अन्वयेन घटित प्रतिपाद्यस्य धर्मस्य अनुगमनेन युक्तं, यत् सदैव प्रतिपाद्य-मन्वेति तदित्यर्थः, यदस्ति स्थितं प्रतिपाद्ये स्वयमपि स्थितमिति यावत्, तत् सिद्धये भवति इत्युत्तरं सन्वयः । एवमपि कदाचित् सिद्धिनैव वा भवेत् इति तृतीयं धर्ममाह अपि तु ‘विपक्षतः’ पक्षविरुद्धात् साध्याभाववत्, प्रतिपाद्यधर्मविरुद्धिनात् पदार्थात् इत्यर्थः ‘वावृत्तं’ व्यापनसं सत् वातिरंकीयं च योजितं अवर्तमानं प्रतिपाद्ये स्वयमप्यवर्तमानमित्यर्थः ‘तत्’ तादृशं साधनं सिद्धये भवति’ अनुमितिः सिद्धये, प्रतिज्ञातार्थं वावस्थापनाय, साध्याधर्मस्य सत्ताप्रतिपादनाय इत्यर्थः अलं स्यात् । किं पुनर्नास्मित्याह—‘यत्’ साधनं

साधनत्वेन ऊहितं वस्तु 'स्वयमेव साधः' वावस्थापनीयं, पक्षे अनिश्चितमित्यर्थः अथवा य- 'उभयोः' सपक्षविपक्षयोः 'तुल्यम्' उभयत्र वर्त्तमानसर्वत्मानं वा दृश्यते अतएव अन्वयेन न घटितं 'यच्च पक्षे विरुद्ध' विपरीतं, साधप्रदर्शनासिद्धिऽपि स्वयं सदित्यर्थः अतएव विपक्षतः व्यावृत्तत्वेन, वातिरेकवत्त्वेन इत्यर्थः अनिर्देशं 'तस्य' तथाविधस्य साधनस्य 'अङ्गीकरणेन' स्वीकरणेन' सिद्धौ योग्यतया ग्रहणेन, वादिनी नियतः स्यात् !

स्वामिनः—पुनः—अन्वयः ॥ साधे निश्चितं यत् साधनम् अन्वयेन घटत्, ममहे स्थितिं विधत्त विपक्षतो व्यावृत्त तत् सिद्धये भवति । अंघ प्रास्वत् । व्याख्या—'साधे' अनुष्ठे अरिविजयादिके 'निश्चित' निर्णीत योग्यतया अथाव'सतमित्यर्थः, 'यत् साधन' सैव 'अन्वयेन' पुरुषपरम्परया 'घटितं' प्राब, कुलकसागतं मौलमित्यर्थः अप च 'सपक्षे' निजवर्गे 'स्थितिम्' अवस्थानं 'विधत्त' दधत् मत् 'विपक्षतः' शत्रुतः 'व्यावृत्तं', पराङ्मु खम उपजापादिभिः असाधामित्यर्थः 'तत् सिद्धये' कार्यसिद्धये 'भवति' सम्पद्यते । 'यत्' पुनः 'स्वयमेव' आत्मना एव 'साधा' सप्पाद्यं न त मौलमित्यर्थः सिद्धम्, अथवा 'उभयोः' सपक्षविपक्षयोः 'तुल्य' समानादरं 'यच्च पक्षे' निजवर्गे 'विरुद्ध' विषमम् उपजापदूषितमित्यर्थः 'तस्य अङ्गीकरणेन' कार्यसिद्धये उपग्रहणेन स्वामिनो नियतः स्यात् । स्वार्थसिद्धये उपग्रहीता एते भद्रभटादयो मे शङ्कां जनयन्ति इति भावः ।

3. साधे—साध + ष्यत् कर्मणि साधा । This means—(वादिपक्षे) that which is to be proved ; the predicate in the conclusion. Also साधामस्यसिद्धिन् इति साधा + अच् मत्वर्थे साधाम् the subject, *i. e.*, the subject in the conclusion. Logician गौतम call it the पक्ष । 'साधानिर्देशः प्रातिज्ञा' इति साधावन्तया पक्षनिर्देशः इति दीर्घविकारः । (स्वामिपक्षे) that which is to be accomplished ; the work undertaken.

4. निश्चितम्—(वादिपक्षे) undoubted *i. e.*, undoubtedly present. This refers to all the known attributes of the पक्ष । Suppose the पक्ष is a पर्वत (mountain). We find it to be (i) woody, (ii) solid, (ii) smoky &c. Then (i) woodiness, (ii) solidity, (iii) smokiness &c. are properties (धर्म) that are निश्चित in the पर्वत । Let us further suppose that we want to show that the mountain *holds fire* (बह्निमान्) without actually seeing *fire* in it. The problem now is to infer the presence of fire from one or more of the known attributes *woodiness, solidity, smokiness &c.*, *i. e.*, to find out which of these attributes is so related to

fire that from the presence of that attribute the presence of fire may be inferred. Now see next. Again (स्वामिपक्षे) निश्चितम् is अवधारितम् selected. In this sense, cf.—'तत्र निश्चित्य कन्दर्पमगमत् पाकशासनः'—*Kumara*.

5. अन्वयेन घटतम्—(वादिपक्षे) अनु + इ + अच् भावे अन्वयः succession. (स्वामिपक्षे) अनु + इ + अच् अधिकरणे अन्वयः race. family. घट + णिच् + क्त कर्मणि घटित। 'मितां क्रुस्वः' इति क्रुस्वः। (वादिपक्षे) attended युक्त। Cf.—विघटित in the sense of व्ययुक्त in "जटायुषा विघटतः कार्पायसीदयं रथः"। (स्वामिपक्षे) attained लब्ध। Cf. "आनीय भ्राटति घटयति विधिरभिमतम्"। (वादिपक्षे) अन्वयेन घटतम् = attended by succession, i. e., that which follows. This is a condition for the validity of the inference. If presence of fire is to be rightly concluded from any one of the attributes *woodiness, solidity, smokiness* &c. then that attribute must be seen in nature to follow the presence of fire. Now we have never seen *woodiness, solidity* &c. to succeed the presence of fire. Hence these attributes should be excluded. But *smokiness* is oftenseen to follow the presence of fire. Where is it so seen? Now see next. Again (स्वामिपक्षे) अन्वेन घटितम् = come by through lineal descent, i. e., a hereditary army, नीलबल।

6. विद्यत् &c.—सपक्ष = (वादिपक्षे) पक्ष is the subject in the conclusion (see note 3). पक्षेण सह वर्त्तमानः सपक्षः appearing in the same class with the पक्ष i. e., possessing the साधारणम् (which is वर्त्तमानता in our example) in common with the पक्ष। Hence सपक्षे स्थिति विद्यत् = appearing in one that possesses the साधारणम् in common with the पक्ष। Now *smokiness* is seen to follow the presence of fire in certain instances, e. g., in the kitchen, in the steam engine, in the mill, and so forth. But this is not enough to infer the presence of fire in the mountain from its *smokiness*. If we can say that fire is the cause of smoke, then from seeing smoke we may infer the presence of fire. But the instances cited merely show that fire precedes smoke in

these cases. The precedence does not necessarily imply *causal* relation. Hence further condition are necessary. Now see next. (स्वामिपक्षे) पक्ष is वगं side. समान' पक्षः अस्य सपक्षः on the same side with the army *i. e.*, the king (स्वामिन्) । सपक्षे स्थितिं विधत् = siding with the king. समान becomes स by योगविभागे in "समानस्य कृत्स्नि असूक्ष्मप्रभृत्यु टकेव" ।

7. व्याहृतश्च &c.—(वाऽदपक्षे) विभिन्नः पक्षात् विपक्षः distinguished from पक्ष (by the absence of the साधधर्मः) । प्रादित्त—। वि + आ + हत + क्त कर्माद्य excluded. The root is अन्तर्भावतयद्यर्थे as in "तेन निर्गतम्" । व्याहृतश्च विपक्षतः = excluded from the विपक्ष । In our example, anything that does not possess वर्द्धमत्ता (the साधधर्मः) say a tank. is a विपक्षः *smokiness* is absent in the विपक्षः, witnesses the tank. This means that if fire is absent, smoke is absent (अन्यथा सिद्धिशून्यस्य) । Also we have seen above (note 6) that fire *precedes* smoke (नियता पूर्ववर्तिता) । We now see that this precedence is *causal*, not accidental. Had it been accidental, then the absence of fire would not have affected smoke. Thus finally fire is the *cause* and smoke the *effect*. Camp. "अन्यथा सिद्धिशून्यस्य नियता पूर्ववर्तिता । कारणत्वं भवेत्तस्य वैविध्यं परिकीर्तितम् ॥" Again, the presence of the *effect* always implies the previous presence of the *cause*. Hence—

All that is smoky, holds fire

The mountain is smoky

∴ The mountain holds fire.

The inference here is perfectly sound.

(स्वामिपक्षे) विरुद्धः पक्षः अस्य विपक्षः enemy. वि + आ + हत + क्त कर्त्तरि व्याहृतं averse. विपक्षतो व्याहृतम् = averse to the enemy, *i. e.*, encouraging to advances from him.

6. साधनम्—साधयति अनेन इति साध + क्युट् करणे (वादि पक्षे) reason ; (स्वामिपक्षे) army. "साधनं सिद्धिर्निययोः" इति शैलः ।

7. सिद्धये—सिद्धि is (वादिपक्षे) establishment of the proposition ; (स्वामिपक्षे) success in the undertaking.

8. यत् साधम् &c.—साध is—(वादिपक्षे) to be established, yet to be proved ; such a thing cannot be used as a reason in a proof. (स्वामिपक्षे) to be won over ; an army not already won over cannot be trusted and might cause disaster.

9. तुल्यसुभयोः—उभय refers to सपक्ष and विपक्ष । A reason equally true of both sides leads to no inference. An army also, with a leaning to both sides, is of no use.

10. पक्षे &c.—विरुद्ध is—(वादिपक्षे) incongruous, contradictory ; (स्वामिपक्षे) inimical.

11. अङ्गीकरणेन—अङ्गीकरण is—(वादिपक्षे) assumption, adoption ; (स्वामिपक्षे) incorporation with one's standing army.

12. नियहः—नि + ग्रह + अप भावे । नियहः lit. capture ; hence *discomfiture*, which applies to both वादिन् and स्वामिन् । In the case of वादिन् however नियह is the technical name for a *contradiction* of what is to be proved (विप्रतिपत्ति), and also for *inconclusion* (अप्रतिपत्ति) leading to no inference. Cf. 'विप्रतिपत्तिरप्रतिपत्तिश्च नियहस्थानम्'—*Gotama*.

20 अथवा विज्ञातापरागहेतुभिः प्राक्परिगृह्यैतोपजाटैः
आपूर्णमिति न विकल्पयितुमर्हामि । (प्रकाशम्) भद्र प्रियं-
वदक, उच्यन्तामस्मद्दहनात् कुमारानुयायिनो राजानः—
सम्प्रति दिने दिने प्रत्यामोदति कुसुमपुरम्, तत् परिकल्पित-
विभागैः भवद्भिः प्रयागे प्रयातव्यम् । कथमिति ?

प्रस्थातव्यं पुरस्तात् स्वशमगधगणैर्मनुष्यैश्च सैन्यै-

र्गान्धारैर्मधायानि सयवनपतिभिः संविधेयः प्रयत्नः ।

पश्चात् गच्छन्तु वीराः शकनरपतयः संभृतास्त्रीणङ्गणैः

कौलूतादश शिष्टः पथि परिवृणुयाद्राजलोकः कुमारम् ॥१॥

Or it behoves me not to hesitate, because it is filled with
such as have the reason for their disaffection well-known,

and had previously accepted our overtures. (*Aloud*) Gentle Priyamvadaka let the kings following the Prince be informed in my name that Kusumapura is now nearing day after day, so during march you should proceed with divisions formed. (Do you ask) How?—Drawing up troops in battle array, the Khasa and Magadha warriors should march in the van, behind me; Gandharas with the Yavana chiefs should take care of the march in the centre; let the valiant Saka kings, reinforced by the Chinese and the Huns, march in the rear; and the rest of the kings—the king of Kulata and others—should shield the prince at stages of the march.

प्रियं—जं अमच्चो आणवेदि [यत् अमात्य आज्ञापयति]

(इति निष्क्रान्तः) ।

Attendant—As Minister commands. (*Exit*).

CHARCHA

1. विज्ञात &c.—अपराग is dis-affection (see *ante*). तस्य हेतुः । विज्ञातः अपरागहृतः एषाम् &c. These people have a real grievance against Chandragupta. Hence desertion was expected.

2. प्राक्परिगृहीत &c.—उपजाप overtures here (see *ante*). प्राक् previously *s. e.*, before they joined us. प्ररिगृहीत accepted. प्राक् परिगृहीतः उपजाप एभिः । They were about to desert; just then we made offers which they accepted and came over to us; so there is no reason to doubt their *bonafides*.

3. परिकल्पित &c.—विभाग is division of an army. 'तत सर्वङ्गः प्रयागे' अश्वातिक्रमणे 'परिकल्पितः विभागः यैः तादृशैर्भूत्वा प्रयातव्यम्' प्रस्थातव्यम् । You should have your positions allotted to you—some in the van, some again in the rear, and so forth.

4. अन्वयः ॥ सैन्यैः व्युह्य परस्तात् मामनु स्वशसगधगणैः प्रस्थातव्यम् । मध्ययाने सयवनपतिभिः गान्धरैः प्रयवः संविद्येयः । पश्चात् चीकङ्गणैः संभृता बौताः शकनरपतयः गच्छन्तु । शिष्टः च राजलोकः कौन्तायः पथि कुमारं परिहृषुयात् । व्याख्या—'सैन्यैः'

सैनिकैः 'व्यूह' ब्रूह रचयित्वा सन्नद्धैः सैनिकैरित्यर्थः 'पुरस्तात्' यानसुखे 'माम् अनुमम पृष्ठतः' 'खशानां सगधानां' च 'गणैः' समूहैः 'प्रस्थातव्यां' प्रयातव्यम् । 'सधायाने' यानकेन्द्रे यवनराजैः 'सह गान्धारैः' गान्धारदेशवासिभिः सैन्यैः 'प्रयत्नः स विधेयः' व्यापारः कर्तव्यः । जागरूकैः प्रस्थातव्यामित्यर्थः । 'पश्चात्' यानवृत्ते 'चौकैः' दृष्टैः च 'संभ्रान्तैः' परिपुष्टाः 'वीरैः' यूराः 'शकनरपत्तयः शकराजाः गच्छन्तु' यान्तु । 'शिष्टश्च राजलोकः' इतरो राजवर्गः 'कौतुताद्यः' कुलूतराजप्रसुखः आश्रयजनघटितः सङ्घः 'पथ' मार्गं प्रयाणं इत्यर्थः 'कुमार' मलयकेतु परिरहणयात्' वेष्टयित्वा यायात् परिवार्य्य आपङ्गाः संरक्षेते इत्यर्थः । खशराक्षसम् ।

5 खश &c.—The Khashas are a hill tribe at present residing in the Khasia hills to the north-east of Bengal The Magadhas are the warriors Bhadrabhata &c. who have come over from Chandragupta. खशाश्च सगधाश्च । तेषां गणाः &c.

6. मामनु—Rakshasa plans himself at the head of the whole host ; he is the leader. He wants to keep Bhadrabhata &c. under his eye to guard against treachery on their part.

7. व्यूह्य &c.—व्यूह is formation of troops. व्यूह कृत्वा इति व्यूह + णिच् + ल्यप् । The ल्यप् is irregular, to save दीर्घं in व्यूह्य । वि + ऊहृष्यप् should give व्यूह्य by "उपसर्गात् ह्रस्वः ऊहृतेः" । व्यूह्य also keeps metre. सैन्य is the करण of बृहृरचनक्रिया ; hence it takes करणे ष्या ।

8. गान्धारैः—The Gandharas are hill tribes dwelling in Gerdahar.

9. सधायानम्—सधे यानम् the march in the centre, सुप् सुपा । Or सधायानम् the central march, कर्त्तव्या—

10. पश्चाद्गच्छन्तु—Telang reads पश्चात्तिष्ठन्तु should stay in the centre. गम seems to suit a march better than ष्या ।

11. पथं परिरहणयात् &c.—Telang reads पथं पथं दृष्टयात् should shield stage after stage. But दृ by itself is rare in this sense. आश्रययात् should have been used. Also cf.—"त एव मां परिरहन्ति"—Para 23, supra.

21. (प्रविश्य) प्रतीहारी—जिदु अमच्चो । अमच्च,
इच्छति तुमं कुमारो पेक्खिदुं [जयतु अमात्यः । अमात्य,
इच्छति त्वां कुमारः प्रेषितुम्] ।

(*Entering*) *Warder*—Let Minister prosper. Minister, the Prince wishes to see you.

राक्षसः—भद्रं, मुञ्चतं तिष्ठ । कः कोऽत्र भोः ।

Rak—Good woman, wait a moment. Who is here ?
Who Ho !

(प्रविश्य) पुरुषः—आणवेदु अमच्चो [आज्ञापयतु अमात्यः] ।

(*Entering*; *Attendant*—Let Minister command.

राक्षसः—उच्यतां शकटदामः यथा—परिधापिताः कुमारेण आभरणानि वयम् । तन्न युक्तमनलङ्घितैः कुमारदर्शनमनुभविष्यतुम् । अतो यत्तदलङ्घरणत्रयं क्रीतं तन्मन्त्रादेकं दीयताम् इति ।

Rak.—Let Sakatadasa be informed this—I have been persuaded by Prince to resume decoration ; it is not therefore meet that I should enjoy the sight of prince undecorated. So, of the three pieces of jewellery that have been bought, let one be handed over to me.

पुरुषं—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति] ।

(इति निष्कम्य पुनः प्रविश्य अमच्च इदं आहरणं [अमात्य, इदमाभरणम्] ।

Atten.—As the Minister commands. (*Going out and re entering*) Minister, this is the piece of jewellery.

राक्षसः—(नाट्येन आत्मानमलङ्कृत्य उत्थाय च) भद्रं राजोपगामनं मार्गमादिश्य ।

Rak.—(*Acting the decoration of person and rising*) Good woman show me the way leading to the royal presence.

प्रतो—एदु अमच्चो [एतु अमात्त्वः] ।

Warder—Let Minister come.

राक्षसः—(आत्मगतम्) अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदाशङ्कास्थानम् । कुतः—

भयं तावत् सेव्यादभिनिविशते सेवकजनं
ततः प्रत्यासन्नाङ्गवति हृदये चैव निहितम् ।
ततोऽध्यारूढाणां पदमसुजनहं षजननं

गतिः सोच्छ्रयाणां पतनमनुरूपं कलयति ॥ १२ ॥

Rak.—(To himself) This thing called 'office' is indeed a source of great apprehension even to an innocent person. (Do you ask) Whence?—Apprehension comes to the server from the served, to be sure; next it becomes planted at his heart indeed from his intimates; over and above this, the office of those that are highly placed excites envy in bad people. The rise of the exalted entails a commensurate fall.

CHARCHA

1. परिधापिताः &c.—परिधान implies motion, so the root is "गत्वर्थ"—; or परिधानम् is परिधेयत्वेनवाधः which makes the root बुद्धार्थं । Thus गत्वर्थं त्वात् बुद्धार्थं त्वाहा अणिकत्तुः कर्मसञ्ज्ञा ।

2. राजापगर्भिनम—राजानमुपगच्छति इति राजन् + उप + गम + णिन् साधु-कारिण कर्त्तारः ; &c.

3. अधिकारपदम्—अधिकार office नियोग (see ante). पद thing वस्तु । "पदं वावसितवाणं स्थानलक्ष्णाङ्गु वस्तुषु" इत्यमरः । अधिकाररूपं पदम् ।

4. अन्वयः ॥ सेवकजनं तावत् भयं सेव्यात् अभिनिविशते । ततः प्रत्यासन्नात् हृदये निहितमेव च भवति । ततः अध्यारूढाणां पदं असुजनहं षजननम् । सोच्छ्रयाणां गतिः अनुरूपं पतनं कलयति । व्याख्या—सेवकजनं तावत् भयं वर्गे खलु भयं शक्तः 'सेव्यात्' सेव्यापात्रात् राज्ञः इत्यर्थः 'अभिनिविशते' समाधाति 'ततः'

तदनन्तरम् आगमात् परमित्यर्थः 'प्रत्यासन्नात्' राज्ञः सन्निहितान् जनात् तत् पूर्वं प्राङ्
 भयं 'हृदये' मनसि 'निहितमेव च भवति' सदैव लघुं तिष्ठति । 'ततः' तदुपरि
 'अधाराद्दानां पद' प्रधानपुरुषाणामधिकारः 'असृजनानां' खलानां 'इषजननम्'
 असूयाहेतुः । साहशानां प्रधानपुरुषाणां वर्द्धय शङ्कास्थानानि । इतो राजा, ततः
 द्युद्रास्तपरिचारकाः, अन्यतश्च खलाः । तन्मध्ये 'उच्छ्रायण' उद्वृत्त्या 'मह' यं वर्त्तन्ते
 तेषामधाराद्दानासत्यर्थः 'गतिः' गसनम् ऊर्ध्वगसनम् अत्याकाङ्क्षित्यर्थः 'अनुरूप' सदृशम्
 उच्छ्रायसदृशं 'पतनम्' अथ पातं 'कलयति' घटयति । यावानारीहस्तावन्तमेव अचरोर्द्धं
 प्रकुरुते इत्यर्थः । शिखरिणो वृत्तम् ।

5. *Remark*—*Of.*—"भेतव्यं नृपन्स्ततः स चवतः &c.—Act III, Sl. 14. Thoughts, as embodied here, at this time forebode the coming downfall of Rakshasa.

6. अभिनिविशन् &c.—'नावंशः इत्यात्मनेपदम् । सेवकजनम् has कर्मणि द्वितीया The rule "अभिनिविशश्च" has no scope here ; for no आग्रह in implied (see under अभिन्यवोविशत् Magha I).

7. हृदये चैव—Fear at first arises from the king, then it takes a permanent footing through back biters that hang (is implied here) about the king's person.

8. ततोऽधाराद्दानाम् &c.—What precedes applies to servants in general. This line refers specially to those that are high in office. Over and above the common dread of the king and his attendants, the envy of the wicked persecutes the high.

9. अनुरूपम्—उदाश्रयञ् by "उदश्रयत—" । उच्छ्रायणे सह वर्त्तमानाः वङ् etc. Dhundhi reads अनुकूलम् which is obscure. He explains 'अनुकूलम् अवश्यभावत्वन उचितम् । Telang interprets— "The condition of those who have risen high finds a fall to be appropriate Comp.—"अत्याकाङ्क्षः भवति महताममप्यधःशनिष्ठा" Sak.

22. (परिक्रम्य) प्रताहारी—अमञ्च, अञ्चं कुमारो ।
 उपसर्पदु शं अमञ्चो [अमात्य, अयं कुमारः । उपसर्पतु एनम्
 अमात्य.] ।

Warder (Going round)—Minister here is prince, let Minister approach him.

राक्षसः— (विलोक्य) अयं कुमारस्तिष्ठति । य एष—
 पादाग्रे दृशमवधाय निश्चलन्तीं
 शून्यत्वादपरिगृहीततद्विशेषाम् ।
 वक्त्रेन्दुं वहति करेण दुर्वहाणां
 कार्याणां कृतमिव गौरवेशे नम्रम् ॥ १३ ॥
 (उपसृत्य) विजयतां कुमारः ।

Rak.— (*Observing*) Here is waiting Prince. This one who, fixing his motionless eye on the forepart of his feet with its different parts unperceived through vacancy, supports in his hand his moon-like face which is as if bowed down (lit caused to bend) by the weight of heavy tasks. (*Advancing*) Let Prince prosper.

अन्वयः ॥ य एष शून्यत्वात् अपरिगृहीततद्विशेषा निश्चलन्तीं दृशं पादाग्रे अवधाय दुर्वहाणा कार्याणां गौरवेशे इव नम्रं कृतं वक्त्रेन्दुं करेण वहति । व्याख्या—‘य एष शून्यत्वात्’ मनसा रिक्तीकृतत्वात् दर्शनप्रयत्नाभावान् इत्यर्थः ‘न परिगृहीता’ न अवबुद्धा तस्य पादाग्रस्य ‘विशेषाः’ तत्तज्ज्ञायाः अङ्गुष्ठकर्णाष्ठकादयः यया तादृशी ‘निश्चलन्तीं’ पादाग्रस्य क्वाचत् प्रदेशे स्थिरां ‘दृशं’ नयनं ‘पादाग्रं’ चरणाङ्गुलिषु ‘अवधाय’ पातयित्वा ‘दुर्वहाणां’ अस्मिन् चक्षुषे वियङ्गे प्राप्ते दुर्वहाणां ‘कार्याणां’ कुसुमपुरावरोधाश्रयाणां राजकार्याणां ‘गौरवेशे इव’ गुह्यतया इव तद्दर्शनेन ‘नम्रं कृतम्’ अवनमितं ‘वक्त्रेन्दुं’ मुखचन्द्रं करेण वहति’ हस्तेन अवलम्ब्य आस्ते सोऽयं कुमारस्तिष्ठति इति पूर्वेषु सुखम् । प्रहार्षणी इति ।

CHARCHA

1. निश्चलन्तीम्—He was in deep thought concerning Rakshasa. So the eye was fixed in a vacant stare at the toes of his feet. Telang reads नाश्रिताङ्गाम् । अङ्ग refers to the parts of the eye i. e. the ball, the lids &c.

2. गृह्यत्वात् &c —The eye was open but the mind was not there ; hence the look conveyed no impression of the objects looked at. विशेष is *particular* as opposed to सामान्य the *general*. पादस्य अयं पादायाम् is a wide region having five particularly named parts *i. e.*, the toes of the foot ; these were not distinguished—अङ्गुलीनां विशिष्य पृथक् अग्रहणम् Dhundhi explains विशेष as अवश्यविशेष, तत्र referring to the eye. Telang accepts this when he says “perceiving done of its objects”. Explain thus :—न यद्विषयं तदा दृश्यं विशेषतः विशेषतः विषयः यथा ताम् । But विशेष for अवश्यविशेष seems to be a big ellipsis.

3 अङ्गुलीनाम् &c —He was moodily meditating plans of revenge of Rakshasa with a downcast look, but Rakshasa in his simplicity thought that he was bowed down by anxious thoughts of the momentous issues at hand.

23. मलय—आर्य्य, आभवाद्ये । इदमासनमास्यताम् ।
(राक्षसस्तथा करोति) आर्य्य, चिरदर्शनेनाद्येस्य वयमुद्दिग्नाः ।

Mal.—Noble Sir I bow to you. Here is a seat, be you seated (*Rakshasa sees as desired*) Noble Sir, we are uneasy through Noble Sir’s delayed appearance (lit. sight).

राक्षसः—कुमार, प्रयाणे प्रतिविधानमनुतिष्ठता मया कुमारात् अयमुपालम्भः अधिगतः ।

Rak.—Prince, adopting precaution in the matter of the march, I have come by this censure from Prince.

मलय—आर्य्ये, प्रयाणैक्यं प्रतिविहितमिति श्रोतुमिच्छामि ।

Mal.—Noble Sir I wish to know how precautions for the march have been adopted.

राक्षसः—कुमार, एवमादिष्टा अनुयायिनो राजानः
(“प्रस्थातव्य” मिति पूर्वोक्तं पठति) ।

Rak.—Prince, the kings following us have been thus instructed (*Repeats* the verse "प्रस्थातव्यम् &c." as said before)

मलय—(स्वगतम्) कथं य एव माहनाशेन चन्द्रगुप्त-
साराधयितुमुद्यताः त एव मां परिवृण्वन्ति । (प्रकाशम्) आर्य्ये,
अस्ति कश्चित् यः कुसुम्पुरं प्रति गच्छति तत आगच्छति वा ।

Mal.—(*To himself*) How so! The very men who are trying to serve Chandragupta with my ruin are surrounding me! (*Aloud*) Noble Sir, is there any one who is going to Kusumapura or coming from there?

राक्षसः—अवसितमिदानीं गतागतप्रयोजनम् ! अल्पे-
रहोभिर्वयमेव तत्र गन्तारः ।

Rak.—The necessity for going and coming has now ended. We ourselves will go there in a few days

मलय—(स्वगतम्) विज्ञायते । (प्रकाशम्) यदेव, ततः
किमाद्येण अटं सलेखः पुरुषः प्रेषितः ।

Mal.—(*To himself*) I know! (*Aloud*) If so, then why was this man with a letter sent there by Noble Sir?

CHARCHA

1. चिरदशनेन—Malayaketu sees Rakshasa for the first time then that day, and gently rebukes him for his late appearance. He suspects Rakshasa was busy with matters relating to Chandragupta.

2. प्रयाणे प्रतिबधानम् &c.—Rakshasa explains that he was busy adopting precautions for the day's march.

3. प्रतिबधितम्—भावे क्त with the (अनुक्त) नो मन्ता understood.

4. कथं य एव—His suspicions are strengthened. With the

incriminating letter before him, he thought these kings were placed about his person with the object of स्वाशयवनाश as spoken of in the letter.

5. अवसितम्—अव + सी + क्त कर्त्तर ।

6. विज्ञायते—He means to say 'you are found out'. Rakshasa's वयम् in वयनेव तव गन्तारः means *we i. e., our side, all of us with our troops*. But Malayaketu perverts it into 'I' the plural being used for the singular by "अस्मदे इयोरु" । So Malayaketu understands it as an artful expression with a double entendre viz., 'we all will go and invest the city', but really meaning 'I shall go as Chandragupta's minister taking Malayaketu with me in fetters'.

24. राक्षसः—(विलोक्य) अये सिद्धार्थकः ? भद्र, किमिदम् ?

Rak.—(Looking) Ha ! Siddharthaka ! Good man, what is this ?

सिद्धा—(सवाष्पं लज्जां नाटयन्) पसोददु अमच्चो । ताड-
अन्तेण - (इत्यर्द्धोक्ते सभयमधोमुखिस्तष्ठति) ।

Siddh.—(Acting shame—with tears) Mercy, Minister. Being thrashed - (At this half-utterance stands with face cast down with fear).

मलय—भागुरायण, स्वामिनः पुरस्तात् भीतो लज्जितो वा
नैष कथयिष्यति । स्वयमेव आशुस्य कथय ।

Mal.—Bhagurayana frightened or shamed before his master he will not tell it ; you tell it yourself to Noble Sir.

भागु—यदाज्ञापयति कुमारः । अमात्य, एष कथयति
यथा—अहम् अमात्येन लेखं दत्त्वा वाचिकं सन्दिश्य चन्द्रगुप्त-
सकाशं प्रेषित इति ।

Bhag.—As Prince commands. Minister, he says this—
'Minister sent me to Chandragupta giving me a letter and
speaking a verbal message.'

राक्षसः—भद्रं सिद्धार्थक, अपि सत्यम् ?

Rak.—Good Siddharthaka, is this true ?

सिद्धा—(लज्जां नाटयन्) एवं अतिताड्यैः अन्तेण मए निवे-
दिद [एवम् अतिताड्यमानेन मया निवेदितम्] ।

Siddh.—(Acting shame) Being severely thrashed. I said so.

राक्षसः—अनृणमेतत् । ताड्यमानः पुरुषः किमिव न ब्रूयात् ।

Rak.—This is false. What indeed would not a man say
on being beaten ?

मलय—सखे भागुरायण, दृश्ये लेखम् । वाचिकमेव भृत्यः
कर्थायति ।

Mal.—Friend Bnagurayana, show him the letter. This
servant will speak the verbal message.

CHARCHA

1. ताड्यमानम्—After this Dhundhi adds—न पारितं रहस्यं मया
धारयितम् ।

राक्षसः—भद्रं कीदृशं रहस्यमिति न खल्वगच्छामि ।

सिद्धा—ननु विज्ञापयामि ताड्यमानेन मया— ।

This is inconsistent with what passes between Rakshasa
and Siddharthaka from भद्रं सिद्धार्थकेन आप सत्यम् to किमिव न ब्रूयात्
below. न पारितं रहस्यं धारयितम्—I could not guard your secret—
is an admission of the truth of the allegations against Raksha-
sa. But when Rakshasa questions him—Good Siddharthaka
is this true, his answer is 'I said so under torture'. Evidently
implying thereby that the charges are *not* true. Rakshasa him-

self interprets the answer in that way, for he says 'अदृत्तेतत् । ताच्छानः पुरुषः किमिव न ब्रूयात्' । Hence for consistency's sake Dhundhi's additions have to go. One of Telang's manuscripts, the one marked by him 'E' indeed omits them.

25. भागु—अमात्य, अयं लेखः ।

Bhag.—Minister, this is the letter.

राक्षसः—(वाचयित्वा) कुमार, शत्रोः प्रयोग एषः ।

Rak—(*Reading*) Prince, this is a plot of the enemy.

मलय—लेखस्य अशून्यायम् आर्य्येण इदमप्याभरणम् अनुप्रेषितम् । तत् कथं शत्रोः प्रयोग एषः ।

Mal.—This jewellery too is sent by Noble Sir, as an accompaniment to the letter ; how then is it a move of the enemy.

राक्षसः—(आभरणं निवेष्ट्य) कुमारेण एतन्नद्यमनुप्रेषितम्, मयापि एतत् कस्मिंश्चित् परितोषस्थाने सिद्धार्थकाय दत्तम् ।

Rak.—(*Scrutinising the jewellery*) This was sent me by Prince, and I gave it to Siddharthaka on a certain occasion for joy.

भागु—ईदृशस्य, विशेषतः कुमारेणात्मगात्रात् अवतार्य्यं प्रसादीकृतस्य इयं परित्यागभूमिः ।

Bhag.—Is this the place to part with such jewellery especially what has been gifted as a favour by Prince after taking off from his own person ?

मलय—वाचिकमप्यार्य्येण सिद्धार्थकाच्छ्रोतव्यमिति लिखितम् ।

Mal—It is also written by Noble Sir, that a verbal message has to be heard from Siddharthaka.

राक्षसः—कुतो वाचिकं कस्य वाचिकम् ? लेख एव अस्म-
दीयो न भवति ।

Rak—From whom is the verbal message ? To whom is the verbal message ? The letter itself is not mine.

मलय—इयं तर्हि कस्य मुद्रा ।

Mal.—Whose then is this seal ?

राक्षसः—कपटमुद्रामुत्पादयितुं शक्नुवन्ति धूर्ताः ।

Rak.—The wily can make forged seals too.

भागु—कुमार, सम्यगमात्यो विज्ञापयति । भद्रं सिद्धार्थक,
केनायं लिखितो लेखः ।

Bag.—Prince, justly does Minister object. Good Siddharthaka, by whom is this letter written ?

सिद्धार्थकः—(सिद्धार्थकः राक्षसमुखमवलोक्य तृष्णीमधो-
मुखस्तिष्ठति) ।

Siddh.—(Keeps silent with head downcast, after having looked at Rakshasa's face)

CHARCHA

1. अशुन्वार्थम् - &c.—For अशुन्वार्थम्, see Para 15 *ante*. Con-
true—इदं लिखत्य अशुन्वार्थनाभरणम् आद्येण अनुप्रैषितम् in which अशु-
न्वार्थम् is in the same case with आभरणम् । Do not take it as
क्वि (adverb) । The jewellery was with yourself ; how then
can you say शब्दोः प्रयोग एषः ?

2. परितोषस्थाने—स्थानं is अवकाशः । परितोषस्य स्थानम् &c. See
Act II, Para 39—स्वगात्रादवतार्य भूषणानि प्रयच्छति &c.

3. ईदृशस्य &c.—ईदृशस्य refers to the quality of the jewellery. आत्मयात्रान् &c., implies that irrespective of quality, the circumstances of the gift make it impossible to part with it. पारत्यानल्लदानस्य भूमिः स्थानं पात्रमित्यर्थः, i. e. Siddharthaka is certainly not worthy to receive it. The insinuation is that the jewellery is worth a prince's ransom ; you knew that very well and your story of gift to your servant is false.

4. कृतो वाचिकम् &c.—कृतः refers to the sender, and कस्य to the receiver of the message.

26. भागु—भद्र, अल्लं पुनरात्मानं ताडयित्वा । कथय ।

Bhag.—Good man. do not get thrashed.

मिद्वा—अज्ज, सअडदासेण [आर्य्ये, शकटदासेन] ।

Siddh.—Noble Sir, by Sakatadasa.

राक्षसः—कुमार, यदि शकटदासेन लिखितः ततो मयेव ।

Rak.—Prince if by Sakatadasa then it is written by myself.

मलय—विजये, शकटदासं द्रष्टुं मिच्छामि ।

Mal.—Vijaya, I wish to see Sakatadasa.

प्रतौहारौ—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति] ।

Warder.—As Prince commands.

भागु—(स्वगतम्) न खलु अनिश्चिताथम् आर्य्येचाणक्य-
प्रणिधयोऽभिधास्यन्ति । आगत्य शकटदासो वा सोऽयं लेख
इति प्रत्यभिज्ञाय पूर्वं वृत्तं प्रकाशयेत् । एवं सति सन्दिहानो
मलयकेतुरस्मिन् प्रयोगे श्लथाटरो भवेत् । भवतु एवम् ।
(प्रकाशम्) कुमार, न कदाचिदपि शकटदासः अमात्य-

राक्षसस्य अग्रतो मया लिखितमिति प्रतिपत्स्यते । अतः
अन्यलिखितम् अस्य आनीयताम् । वणसंवाद एव एनं
विभावयिष्यति ।

Bhag — (To himself) The emissaries of Noble Chanakya will not surely state anything unverified. Sakatadasa, on coming and recognising that this is that letter, might disclose past events. It turning out thus, Malayaketu, becoming suspicious might have his faith shaken in this manouvre. Be it thus managed. (Aloud) Prince, Sakatadasa will never own in presence of minister that this was written by him. So let some other of his writings be produced. Resemblance of that characters will enable us to guess.

मलय—विजये, एवं क्रियताम् ।

Mal.—Vijaya, let this be done.

प्रती—कुमार, मुद्रावि [कुमार, मुद्रा अपि] ।

Ward.—The seal too. Prince ?

मलय—उभयमप्यानीयताम् ।

Mal.—Bring both.

प्रती—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति] ।

(इति निष्क्रम्य पुनः प्रविश्य) कुमार, इदं खु सखडटासेण
सहस्यलिखितं पत्रम् मुद्रावि [कुमार, इदं खलु शकटटासेन
स्वहस्तलिखितं पत्रम् मुद्रा अपि] ।

Ward.—As the Prince commands. (Going out and re-entering.) Prince, this is indeed a letter written by Sakatadasa with his own hand. (This is) the seal also.

मलय—(उभयमपि नाटेन विलोक्य) आर्ष्य, संवदन्त-
क्षराणि ।

Mal.—(Acting the inspection of both) Noble Sir, the characters agree.

राक्षसः—(स्वगतम्) सवदन्तप्रक्षराणि । शकटदामसु
मित्रमिति च त्रिसंवदन्त्यक्षराणि । किं न शकटदामेन—

स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तना ।

चलेष्वर्थेषु लुब्धेन न यशःस्वनपायिषु ॥ १४ ॥

Rak.—(To himself) The characters agree (with each other,) but the letters do not agree with the fact that Sakatadasa is a friend. Could it be that Sakatadasa greedy after fleeting wealth and not after fame undying, thought of wife and children with devotion to master ignored ?

CHARCHA

1. ताडयित्वा—अन खल्लाः प्रतिषेधयोः प्राचां का' इति ज्ञा । Telang reads ताडयितुम् ।

2. न खलु &c.—Bhagurayana did not know whose writing it was. He is now in a dilemma. Sakatadasa will surely recognise the letter and will give out the facts concerning it. Malayaketu will then see through the entire plot from first to last. Not only will then the strategy fail, but the safety of the instruments of it—Bhagurayana, Bhadrabhata &c.—will be at stake (आगत्य...शुभादरो भवेत्) । Hence Sakatadasa has to be kept away at any risk. But the Prince wants to see him then and there (शकटदामं द्रष्टुमिच्छामि) । What to do in the circumstances ? He makes up his mind and says भवतु एवम्—let me proceed thus. Dhundhi omits—आगत्य...शुभादरो भवेत्, but this is necessary to explain what passes in the mind of Bhagurayana and leads to भवत्वैवम् &c.

3. अन्यलिखितम् &c.—सम् + वद + घञ् भावे संवादः agreement, चर्चायां संवादः । वि + भू + षिच् + कृट् तिप् (सति) will cause to guess. 'वर्च-

संवाद एव एतस्य अर्थं शकटदासेन लिखितमिति 'विभावयिष्यति' अनुमापयिष्यति कथयिष्यति इत्यर्थः । Sakatadasa need not be dragged up here for this matter, such a simple solution being available. This is a very clumsy suggestion. But the fool Malayaketu adopts it. The wonder is Rakshasa did not object. Sakatadasa was the only witness and the most material witness in this case again to him. His presence was absolutely necessary. Dhundhi reads—प्रतिलिखितम् for अन्तलिखितम्. The latter means 'some other writing', and the former 'a copy of this writing'. But it is absurd to suggest to Sakatadasa to make a copy. He would recognise the letter at once, suspect foul play and rush to the royal presence without waiting to be summoned. Hence we reject प्रतिलिखितम् । Also cf.—'तस्यैवापरलेख्यसु चतमिदं लेखम् प्रयोग-अत्रम्' below. If it were a copy, the poet would have said "तस्यैव प्रतिलिख्यसुचितमिदं" &c. instead of तस्यैवापरलेख्य &c.

4 शकटदासस्तु &c.—'शकटदासी मित्' मम सुदृढ 'इति' अनन वस्तुना सह 'अक्षराणि विभवंदन्ति' लेखाक्षराणि विरुद्धानि. मित् । इ कदापि नेव' लिखिष्यति । No friend would write such an epistle to ruin me. Is then Sakatadasa no longer a friend? Has he been bribed by the enemy?

5 अन्वयः ॥ विष्णुत्वस्वामिभक्तिना चलेषु अर्थेषु, न अनपायिषु यशःसु लुब्धेन शकटदासेन पुत्रदाराणां हृतम् (इति) किं नु स्यात् ? व्याख्या—'विष्णुता स्वामिभक्तिः' नन्दकुलानुरागः येन तादृशेन अतएव 'चलेषु' अस्थिरेषु 'अर्थेषु' न अनपायिषु' स्थिरेषु 'यशःसु' कौर्त्तिषु 'लुब्धेन' सञ्जातलोभेन 'शकटदासेन पुत्राणां दाराणां' च 'हृतम्' स्वामिभक्तिं पृष्ठतः कृत्वा पुत्रस्यैवः पत्नीप्रेम च पुरस्कृतमिति 'किं नु स्यात्' तत् एव वा रिपुभिः सन्धाय इत्सं भेदविधिम् अनुष्ठितवानसौ ।

6. पुत्रदाराणाम्—पुत्राश्च दाराश्च &c., पुत्र is here supposed to be the अन्वयित, because it is the end to which दार is the means. It is however usual to take दार as the अन्वयित. cf.—"सदारापत्नम्"—Sak. Act VII. The षष्ठी is by "अधोगर्ह्यदृश्यां कर्मणि" । Dhundhi reads पुत्रदारस्य—say "सर्वो हन्तो विभषया (? विभाषा) एकवद्भवतीति वक्तव्यम्" ।

7. विष्णुत्वं &c.—Note that here in the व्याख्या we says विष्णुता

शकटस्य इति कथितम् 'इदं' पत्रं तस्यैव' शकटस्यैव नान्यस्य कस्यचित् । तथापि पक्षेण चन्द्रगुप्तो नाभिप्रित इति यदि स्यात् । न इत्याह—एष पत्रवाहकः 'सिद्धार्थ'कः तस्य' शकटदासस्य 'सुहृत्' इति तत् शकटस्य प्रीतमाह्वनं विना नायस्यैव' वदत ? एव' सति परंप्रजापदूषितः शकट इति कः मन्देहः इति भावः ।

CHARCHA

1. मुद्रा तस्य &c.—The signet-ring was handed over to Sakatadasa for use in his transactions; cf.—“अनयैव हुद्रया स्वाधिकारे व्यवहर्त्तव्यम्” —Act II, Para 42.

2. अपरलेखा &c.—लिख + ग्यत् कर्त्तृणि लेखास writing. Now see व्याख्या ।

3. पत्रम्—Telang reads लेखास which means the same.

4. प्रयोगाश्रयम्—प्रयोग is means, *i. e.*, any one of the four—सामन्, दान भेद, दण्ड । Now see व्याख्या । The means here is of course भेद । आश्रय is masculine. प्रयोगाश्रयः would be a good substitute as it preserves the metre also. Cf.—however उपाय'नल्लं Act I, Sl. 4 in which निलय used in the feminine and “इतरैराश्रयस् प्रेम्” in kirat XIII 57. प्रयोगः आश्रयः अस्य does not remove the difficulty. It does not suit the context; because the प्रयोग, *i. e.*, भेद is not the basis of the पत्र । It is the पत्र which is the basis of the प्रयोग, *i. e.*, on which the भेद is based. पत्रमवलम्ब्य प्रयोगः प्रवर्त्तते ।

5. शकटिन—शकट is a contraction for शकटदास like भोस for भीमसेन । गोदा for गोदावरी । See अनुगोदर in our B. XIII.

6. भर्त्सकैश्च &c.—परा away. परा अश्नति इति परा + अश्न + क्तिन् कर्त्तृणि पराच् (प्रातिपदिक) । पराच् सुखनस्य परास्व ख with face averted; तेन । “पदव्यथाये च” इति ऋत्विषिषः ।

7. प्राणार्थना—प्राण refers to the life of son and wife. Telang thinks that by threatening the life of son and wife his own life too was threatened though indirectly. The reference is to previous incidents when Sakata was condemned. It is then that he entered with a compact with the enemies for his own life played into the hands of his enemies by allowing himself to be led to Rakshasa.

28. मलय—(विलोक्य) आर्य्य 'अलङ्कारत्रयं श्रीमता यदनुप्रदितं तदुपगमनम्' इति यत्लिखितं तन्मध्यात् किमिदमेकम् ? (निर्वर्ण्य आत्मगतम्) कथं तातेन धृतपूर्वमिदमाभरणम् । (प्रकाशम्) आर्य्य, कुतोऽयमलङ्कारः ?

Mu—(Noticing) Noble Sir (regarding) "the pieces of jewellery which have been forwarded by the blessed one, are received" as written (here) is this one of the three? (Eyeing closely—to himself) How so! This piece of jewellery was previously worn by father. (Aoud) Whence is this ornament Noble Sir?

रत्नम्.—अणिग्भ्यः क्रियादधिगतः ।

Rule—Got by purchase from merchants.

मलय—विजये अपि प्रत्यभिज्ञानानि भूषणमिदम् ।

Mu—Vijaya, do you recognise this jewellery?

प्रती—(निर्वर्ण्यं सवाच्यम् कुमार, क्वं न पञ्चभिज्ञानमिदं सुगिहोदणामहृण पव्वटीशरेण धारितपुव्वं [कुमारः कथं न प्रत्यभिज्ञानम् ? इदं सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपुव्वं (धृतपूर्वम्)] ।

Ward—(Eyeing closely—with tears) How could I not recognise it, Prince? This was previously worn by Parvasvara of auspicious name.

मलय—(रुवाच्यम्) हा तात—

एतानि तानि तव भूषणवल्गुभस्य

गात्रोचितानि कुनभूषण भूषणानि ।

यैः शोभतोऽसि सुखचन्द्रकृतावभासो

नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

Mal.—(With tears) Alas! Father, the ornament of your race, fond of jewellery, these are those ornaments suiting your person, decorated with which you appeared with light furnished by your moon-like face, like dusk in the autumn-season decorated with stars.

CHARCHA

1. यत्कलितम्—Written in the letter. See *Ante*.
2. तन्मध्यात्—तत् refers to अलङ्कारवय । बौद्धमपादानमपेक्ष्य प्रसी ।
3. प्रत्याभजानाम्—प्रात + अभि + ज्ञा + लटा + म् । प्रत्याभजा is recognition. Hence the root is स्वरणार्थ । Thus apparently, the rule 'संप्रातभ्यामनाच्छने' should have given the आत्मनपद, because आधान being उत्तकण्ठापूर्वकस्वरण, the rule has scope if mere स्वरण is implied as in this case. The fact is the rule provides for सम् and प्रति only, not for अभि also which here separates प्रात from ज्ञा ; consequently the rule does not apply. आभना व्यवधानात् नात्ने .टम् । Cf.—'कामह भोक्तारम् समुपस्थास्यति । वाचः'—*Sak.* Act I, where the intervention of उप bars the आत्मनपद thought सम् is there.

4. सुरद्वीतनामधेयेन—See *ante*, Act I.

5. धारतपूर्वम्—Same as घृतपूर्वम् Only we have स्वाद्यं शब्च् added here. घृतपूर्वम् is better see next para

6. अन्वयः ॥ ई कुलभूषण, भूषणवङ्गनस्य तव गात्रा चरति एतान तानि भूषणानि येः शोभितः सुखचन्द्रकृतावभासः नक्षत्रान् शरत्समप्रदोष इव अम । व्याख्या—ई 'कुलस्य' अस्मिन् शस्य 'भूषण अलङ्कारस्वरूपे तान् 'भूषणानि अलङ्काराः 'वङ्गनाम' प्रियाया यस्य तादृशस्य प्रियमण्डनस्य तव गात्रस्य' वपुषः 'ए च तानि' योग्यान् पाराचतानि वा 'एतान तानि' प्रामाणानि 'भूषणानि' आभरणानि 'येः शोभितः' अलङ्कृतः त्व चन्द्रस्य सुखे कृतः' वाहितः 'अवभासः' उत्तफल्लना यस्य तादृशा भूत्वा 'सुखतुल्येन चन्द्रेण कृतः अवभासः' दीप्तः यस्मै तादृश आप च 'नक्षत्रान् तारकामण्डितः 'शरत्समयस्य' शरत्कालस्य 'प्रदोषः' रजनासुखसिद्ध 'आस' अमः ।

7. भूषण &c.—वङ्गमि is प्रयः । This is a general term including all that please. भूषण jewellery, specifies the particular object

of pleasure. Hence भूषण is the विशेषण and वस्त्रम् the विशेष्य here. Thus the गद्गदः (see व्याख्या) is quite regular.

8. अस्मि—This is for अस्मि in the past. वर्तमानसामोष्यवर्तमानम् ।

9. मुखचन्द्र &c.—This applies to both तत and प्रदेशः । तानपक्षे—मुखचन्द्र इव उपमितकर्मणा - । Now see व्याख्या Decoration over, a sense of satisfaction was felt, and the face beamed with joy (कृतावभासः) । प्रदेशपक्षे—मुख-चन्द्रः, कर्मणा—like शाकपाथिव । तेन कृतावभासः lighted up by the moon which looked like the face of प्रदेशः । पत्रं तत्र and प्रदेशः are compared, both being dark. भूषण compares with नखद and the मुख with चन्द्र । शरत्समय implies a clear sky so that the moon, which is here the face of प्रदेशः is visible. Cp 'शरत्प्रसन्नम् आकाशनावष्कृतचक्रतारम्'—Rag.

29. राक्षसः—(स्वगतम् । कथं पवतिश्वरेण घृत्पृ णि इत्याह । व्यक्तमेवास्य भूषणानि । एतान्यपि चाणक्यप्रयुक्तेन वर्णिगुज्जनेन अस्मासु विक्रोतानि ।

Rak—(To himself) How so! He says, they were previously worn by Parvatesvara! Clearly these are his jewelry. These again were sold to me by merchants set on by Chandragupta.

अन्वय—अथ तातेन घृत्पृपूर्वाणां विशेषतश्चन्द्रगुप्तहस्तगतानां वर्णिगुज्जनेन कथा द ?) धिगत इति न युज्यते । अथवा युज्यते एवेतत् । कुतः—

चन्द्रगुप्तस्य विक्रे रधिकं लाभमिच्छतः ।

कल्पिता मूल्यमेतेषां क्रूरिण भवता वयम् ॥ १७ ॥

Mal.—Noble Sir, 'got by purchase from merchants' does not fit in with what had been previously worn by father, especially what fell into the hands of Chandragupta. Or

perhaps it does fit in. (Do you ask) How?—By you, the heartless, ourselves are the price offered for these unto Chandragupta the seller, coveting a big profit.

CHARCHA

1. वाक्तमेव &c.—एव is misplaced Construe व्यक्तम् अनेव सूषणा न ।

2. एतान्यपि &c.—Telang takes this as प्रकाशम् । But then एतान्यपि &c. becomes an *explanation* of how hawkers could sell such priceless articles. The explanation is uncalled for now, the matter being already explained, and becomes suspicious. We have therefore omitted प्रकाशम् following Telang's manuscripts marked M. R and G एतान्यपि &c. is a remark to himself (स्वगत) due to the flood of light suddenly thrown on the entire transaction by the lamentations of Malayaketu. For the incidents see Act I, 'प्रतगृह्या आमरणान् अत्र ह्यत्र द्रष्टव्यः' &c. ; and पारताय विक्रीदार गृह्यान्ताम्"—Act II. Para 44.

3. तांतेन घृतपूर्वाणाम् &c.—This is a comment on Rakshasa's explanation above. viz., "वणिग्भ्यः क्रयः दधगतः" । Hence we prefer our reading to Telang's वाण स्वक्रयः because ours follows more closely the wording of Rakshasa's explanation. चन्द्रगुप्त &c. implies that it is not conceivable that the king would sell them to vendors (who in their turn sold to you). The insinuation is, you yourself murdered Parvatesvara.

4. अन्वयः ॥ अधिकं लाभमच्छतः विक्रीतश्चन्द्रगुप्तस्य, क्रूरं च भवता वयमेतेषां मूल्यं कल्पिताः । वाखा—'अधिकं लाभं प्रकृष्टं वाङ्म' 'इच्छतः' प्रायं यमानस्य 'विक्रीतः' । 'वनिमयकामस्य 'चन्द्रगुप्तस्य' मोक्षं, गुप्तस्य वाणजः 'क्रूरं च' वृक्षेन भवता वयम् एवेषाम्' अलङ्काराणां 'मूल्यं कल्पिताः' पथत्वेन निर्हापिताः । एभिर्भूषणैर्वेशी-
कृतस्त्वं न इनाशं वावांसतांसि इति तिरस्कारः ।

30. राक्षसः—(सगतम्) अहो सुश्लिष्टोऽभूत् शत्रु-
प्रयोगः । कुतः—

ल खोऽयं न ममेति नोत्तरमिदं मुद्रा मदीया यतः
 सौहादं शकटेन खण्डितमिति अद्य यमेतत् कथम् ।
 सौम्यभूषणं द्रुकटं नरपती को नाम सम्भाव्यत्
 तस्मात् सप्रतिपत्तिरेव हि वरं न ग्राम्यमत्रोत्तरम् ॥ १८ ॥

Rak.—(To himself) Ha! The enemy's plot was well laid. For, "This is not my letter" is no answer, because the seal is mine. How is it believable that friendship has been severed by Sakata? Who indeed would think of the sale of ornaments in Maurya the king? So in this matter admission indeed is preferable, not the ordinary reply (*i. e.*, the usual defence).

CHARCHA

1. सुश्लष्टः etc.—सुष्ट, श्लष्टः, *i. e.*, the parts fit inwell with one another. For अभूत् in the past, cf.—'नैना पश्चास येनैवमवाधौ'—*Sak II.*

2 अन्वयः ॥ अयं लेखी मम न इति इदं नोत्तरं यतः मुद्रा मदीया । शकटेन सौहादं खण्डितम इति एतत् कथं अद्य यम ? नरपती सौम्यं को नाम भूषणावक्रयं सम्भाव्यत् ? तस्मात् अत्र सप्रतिपत्तिरेव 'ह वरं, ग्राम्यम उत्तरं न व्याख्या—शकट-दासिनं । खिता लेख इति स्थितिं ही पक्षी—खमनेन । लिखितस्य अस्मत्सम्भवात् वा । तत्र 'अद्य लेखः' एतत् पत्रं मम न' न हि सम्भवनं लिखितस्य इति इदं न उत्तरं नैव की युक्तं प्रतिवचनम् । कृती न युक्तमन्वयं क्वेत्माह—'यतः' यस्मात् मुद्रा पत्रस्थम् अङ्गं लिमुद्राङ्कनं 'मदीया' मन्नामला उक्त्वा । नैतत्किञ्चित् ; मुद्रा तदायत्ता तत तथा शकटेनैव मुद्रणं न दृक्करम् । मित्स्त्रेह विस्मृत्य तदेव तेन कृतमिति चेत् 'शकटेन सौहादं खण्डितं मितवता पारहता इति एतत् कथं अद्य यं' केन प्रमाथेन विश्वासः ? प्राणाघातः तेन सौहादं खण्डितामिति यन्मयामन्वये तत्र प्रमाथाभावः । पञ्चान्तरे मया पृथगात् अस्मादलङ्कारादेव पारव्यक्तं इमेव सम्भवात् लिखितो लेखः सन्देहमस्याभिप्रेत इति । यच्च सर्वोक्तं वाच्यमर्थः क्रयादधिगतं सति तत्र 'नरपती सौम्यं' राजानं चन्द्रगुप्तं 'को नाम' जनः 'भूषणावक्रयं अलङ्कारपणनं' सम्भाव्यत् विश्वस्ता ? न कऽपि । 'तस्मात्' हेतोः 'अत्र' अस्मिन् प्रस्तावे 'स प्रतिपत्तिरेव हि' अन्वयं पश्य एव लेखाऽ- मम

इति स्त्रीकार एव वरं ग्राह्यतरा 'ग्रास्य' जानपदम् अक्षुशलमित्यर्थः 'उत्तरं न' श्लेषोऽयं न समति प्रतिवचनं न ग्राह्यम् । तत्र हि जना मन्यते क्रूरमाचारतम् अमृतं च छादायत्मित्यने इति ।

3. मम—This does not mean *mine*, but *written at my instance*. Rakshasa was not the writer ; this is proved.

4. सौहार्दम्—सुदृढा भाव इति सौहार्दम् ; “दृष्ट्वाःसम्बन्धे पूर्वपदस्य च” इत्य भयपदशब्दः । See also our Sak “Addendum”

5. अज्ञेयम् etc.—शकटः सौहार्दं खराखटवान् इति शकटिन सौहार्दं खखि-
तम् । No one would believe in this, because this would be a bare statement unsupported by evidence.

6. भौष्यं etc.—Here the idea of charging Sakatadasa is relinquished and the evidence against himself is being scrutinized. The piece of jewellery, he is wearing incriminates him. This was on Pravataka's person and passed into the hands of Chandragupta after that prince was dead. How could it be with Rakshasa ? Evidently it came from Chandragupta as price for the head of Malayaketu. Rakshasa's story that he bought it from hawkers is incredible because a king, especially one of the status of Chandragupta, would never think of selling jewellery.

7. सप्रतिपात्तरं व etc — He prefers to plead guilty, because a defence would only expose him to ridicule. People would say that treason is being concealed with lies. This scene may be compared with the trial of Charudatta in the सूक्ष्मकाटक । Cf.—
सया खलु दृश संन etc.—सूक्ष्मकाटक Act IX.

31. मलय—एतदायं पृच्छामि ।

Mal.—I ask Noble Sir this.

राक्षसः (सवाष्यम्) कुमार, य आर्यं प्रस्तं पृच्छ । वय-
मिदानोमनायं प्राः संलुताः ।

Rak.—(With tears) Prince, ask him who is noble ; we have now turned ignoble.

मलय—

मीयर्षोऽभौ स्वामिपुत्रः परिचरणपरो मित्रपुत्रस्तवाहं
दाता सोऽर्थस्य तुभ्यं स्वमतमनुगतस्तु, तु मच्छं ददासि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्व ममत्र
स्वर्थे कस्मिन् समीहा पुनरधिकतरे त्वामनायं प्र करोति ॥१८॥

Mal—Maurya—there is your master's son ; I am your friends' son in constant attendance. Of wealth he it is who is the giver unto you ; but unto me you give following your own humour ; there your office as a minister is but slavery preceded by honour, here mastery. Regard for which weightier self interest then does make you ignoble.

CHARCHA

1. वयमिदानीम् etc.—“We have turned ignoble” is an admission of guilt—the सप्रतपन्न thought of above. It sticks into the throat of his honourable self ; hence सवाच्यम् ।

२. अन्वय ॥ तव अभौ मीर्षः स्वामिपुत्रः ; अत्र परिचरणपरो मित्रपुत्रः । अर्थस्य स तुभ्यं दाता ; त्वं तु स्वमतमनुगतः मच्छं ददासि । तत्र ते सचिवपदं सत्कारपूर्वं दास्यं ननु ; अत्र स्वाम्यम् । अधिकतरे कस्मिन् स्वार्थे समीहा त्वं पुनः अनायं करोति ? व्याख्या—‘त्व’ सस्वन्त्वे ‘अभौ’ त्वया आश्रयत्वेन आन्तता ‘मीर्षः’ सुरापुत्रश्चन्द्रगुप्तः ‘स्वामिनः’ प्रभोः नन्दस्य ‘पुत्रः’ अतः प्रभु’रव संबन्धः, अत्र परिचरणपः’ सेवानरतः ‘मित्रपुत्रः’ सुहृतसुतः अतः स्वसुतः इव संबन्धः । तत्र दास्यम् अत्र स्वाम्यमिति भावः । ‘अर्थस्य’ धनस्य सस्वन्त्वे ‘स’ मीर्षः ‘तुभ्यं दाता’ स्वमतेन प्रतिपादयिता ‘त्व’ तं पञ्चान्तरे त्वमिह स्वमतम् आत्माभिरुचिम् ‘अनुगतः’ आश्रितः’ सन् ‘मच्छं ददासि’ प्रतिपादयसि । धनेषु तत्र परतन्त्रता अत्र स्वतन्त्रता । एव सातं ‘तत्र’ चन्द्रगुप्तायर्थे ते ‘सचिवपदं’ अमात्याधिकारः ‘सत्कारः’ पूजा पूर्वं याञ्चन तथावर्षं ‘दास्यं ननु’ ध्वन्यता एव नाधिक काञ्चत, ‘अत्र’ इह मतसकारि स्वाम्यं प्रभुता । एतावता अत्रैव न स्वार्थे पश्याम न तत्र, तथापि त्वं तत्रैव सत्तकच्छसि । ननु पृच्छामि तत्र ‘अधिकतरे’ स्वाम्यादपि स्वामिनार्थं कस्मिन् स्वार्थे कौटुम्भ आत्मप्रयोजनं ‘समीहा’ अभिलाषः ‘त्वा, पुनः’ आयुर्माप त्वाम् ‘अनायं’ हीनवत् करोति कुतो वितेः द्यूमिदानीम् अनायार्थाः संवृताः भूत वधन्तु चिन्तयन्तीऽपि न विधिः ।

3. नीर्थोऽसौ etc.—Here you are being waited upon, there you have to wait upon ; with me your movements are free, there they are restricted ; thus from considerations of personal liberty you should prefer to stay here.

4. दाता etc.—Sacrifice of liberty may be agreeable to some in return for money. But in that matter also the funds here are in your control, while there they are beyond your reach.

5. दास्यस्य etc.—In a word you have slavery there and mastery here. Certainly one cannot prefer slavery to mastery. Cp “It is better to reign in Hell than serve in heaven.”—Milton

6. स्वार्थे कांक्षन् etc.—We are thus at a loss to see what tempts you there. Apparently this vile attempt on your part lacks motive. Nothing अधिकतर in comparison with स्वार्थ exists in the world.

32. राक्षसः—कुमार, एवम् अभियुक्तव्याहारिणा भवतैव मे निर्णयो दत्तः । कुतः (मोयर्थाऽसौ स्वामिपुत्र इति युष्मदस्मटोऽप्येत्ययेन पठति) ।

Rak.—Prince an answer is offered me by yourself, speaking so nobly (Do you ask) How ? Repeats ‘नीर्थोऽसौ स्वामिपुत्रः’ etc with an interchange of युक्तद and अक्षद) ।

CHARCHA

1. अभियुक्तव्याहारिणा etc.—अभियुक्तम् उदार साधु व्याहरति इति साधु-कारिण कर्त्तरि णिानः । Cf. — “अभियुक्तं वारत” — *Sak* Act VI. निर्णय is conclusion. *i.e.* a decided answer. This is with reference to the indecision expressed by Malayaketu’s स्वार्थे कांक्षन् समीहा । कांक्षन् समीहा इति वचनं गम्यं भवत्प्रश्ने ‘एवम् अनन्य प्रकारेण नीर्थोऽसौ इत्यादिना पद्येन ‘अभियुक्तम्’ आर्थजनोपगतं व्याहरति’ यः तादृशेन भवता एव’ स्वार्थे मे’ मन निर्णयो दत्तः’ भवत्कृतं निश्चय उक्तः । आर्थो भवान्, अतः आर्थोचननं चेतसा अत्र मे स्वार्थसमाहानं पश्यात्, तत् नास्तिव समीहा इति निर्णयः । तेन च अपापी-इहम् इत्याद्यात्, त्वच्च शत्रुभिः पारिवारतः भाहमयमापादत इति भावः । You have answered your own question. There is no motive, hence the charge fails. The absence of motive is stated by you in

noble words, I need not add anything to them. Telang reads अयुक्तवाचाहारिणा (अयुक्तं यथा तथा वाहरति इति—speaking unjustly). This hardly agrees with facts. Malayaketu's speech भौय्योऽसौ etc. is perfectly just. The reference is to *this* speech and not to anything that has gone before it, as is obvious from एवम् in Telang's एवमयुक्तवाचारिणा etc.

2. कृतः— This explains how भवतैव निर्णयोदत्तः। Rakshasa brings out the निर्णय from the speech of Malayaketu himself which he repeats interchanging युषद् and अक्षद्, thus :—

भौय्योऽसौ स्वामिपुत्रः परचरणपरो निवृत्तपुत्रो मम त्वं
दाता सोऽयं मया मङ्गलं स्वमतमनुगतोऽहं त त्भ्यं ददामि ।
दास्ये सतकारपूर्वं ननु मत्तुल्यपदं तव मे स्वास्यमव
स्वार्थं कस्मिन् समोहा पुनरधिकतरं सामनायं करोति ॥ १६ ॥

Translation and Expl are left to the reader being easy.

3. युषदक्षदोः etc — युषच्च अक्षच्च युक्तदक्षदो । तयोर्बाण्यः विपर्यासः, तेन । For कृतः, Telang reads भवतु तव का दाषः— Never mind, you are not to be blamed. This is in reference to the अयुक्तवाचार of which Telang speaks. In that case the repetition of भौय्योऽसौ etc becomes irrelevant, because it does not say who is to blame as it ought to do after having absolved Malayaketu of blame Rakshasa should have either kept silence after the absolution or should have said something to locate the blame. Besides, of भौय्योऽसौ etc. if really an अयुक्तवाचार it is equally so also when coming from Rakshasa with an interchange of युषद् and अक्षद्. Malayaketu however takes Rakshasa's repetition of the verse as a defence, for he turns round with the retort इदमिदानीं किम् । Hence we have rejected Telang's reading.

33. मलय (लेखमन्त्रकरणस्थगिकाञ्च निर्दिश्या) इद-
मिदानीं किम् ।

Mal.—(Pointing at the letter and the parcel of jewellery).
What then is this ?

राक्षसः—(सवाप्यम्) विधिविलसितम् । कृतः—
 भृत्यत्वे परिभावधामनि सति स्त्रेहात् प्रभूणां सतां
 पुत्रभ्यः कृतवेदिनां कृतधियां येषां न भिन्ना व्यम् ।
 ते लोकस्य परीक्षकाः क्षित्भृतः पापेन येन क्षता-
 स्तस्येदं विपुलं विधिविलसितं पुंसां प्रयत्नच्छ्रुतः ॥ २० ॥

Rak.—(With tears) Fate's play. (Don you ask) Whence ?
 This is a vast display by Fate that cuts short human efforts—
 Fate the villain by whom were slain those kings who could
 see through men; who, being of trained intellect, were
 appreciators of service and were good masters to whom,
 through kindness we were not different from sons, servitude,
 the abode of insults, notwithstanding.

CHARCHA

1. इदमिदानीम् etc.—This is a retort to Rakshasa who has
 ended with pressing the absence of motive as a ground to
 disbelieve the story against him. Malayaketu points at the
 letter and parcel of jewellery. If you have no motive why
 send this to Chandragupta ? The fact is, you have a motive
 which is at present hidden from us, but I say own it up.

2. विधि etc.—विलसितं विलासः भावे क्तः । विधिः विलसितम् । This
 is more than I know. Ask Fate. It is remarkable that even
 at this critical moment Rakshasa refrains from accusing
 Bhagurayana Siddharthaka, Bhadrabhata etc. of plotting
 against him though they were well known officers at the court
 of Chandragupta and necessarily known to Rakshasa who
 was not such a fool as not to see the hand of Bhagurayana
 etc. in the matter. More than once he has suspected these
 of .—'पूषं सस्यदवत्तं चन्द्रगुप्तदत्तैः'—Para 19.

3. अन्यथः ॥ कृतधियां कृतवेदिनां येषां सतां प्रभूणां वयं परिभावधामनि भृत्यत्वे सति क्वेहान पुत्रेभ्यः भिन्ना न, ते लाकस्य परीचकाः क्षितिभृतः येन पापेन कृताः तस्य पुंसां प्रयत्नच्छेदः विधिः इदं विपुलं विलसितम् । व्याख्या— कृता समाहित्वा 'धीः' वुद्धः येषां समाहितचक्षानाम् अत्रएव 'कृत' कर्म 'विद्वान्त' जानन्त 'ये' तादृशानां गुणज्ञानां 'येषां सतां प्रभूणां' वृषीत्सनां सत्त्वन्त्वे 'वयम्' अहं परिभा- वस्य' अवमानस्य यत 'धाम' आस्पदं तस्मिन् 'भृत्यत्वे' सेवकत्वे 'सति' तादृशस्यापि भृत्यभावस्य अनादरेण 'क्वेहान पुत्रेभ्यः भिन्नान' पुत्रवदादृताः 'ने' तथाविधाः 'लाकस्य' 'पुरुषस्य 'परीचकाः' विनिर्णयसमर्थाः 'क्षितिभृतः' भूपालाः नन्दः इत्यर्थः । गौरवे बहुवचनम्] 'येन पापेन' दराचारेण 'विधिना' 'क्षिताः' नाशिताः 'तस्य' तथा'वधस्य 'पुंसां' पुरुषाणां 'प्रयत्न' चेष्टां यः 'कृनन्ति' उत्तसादयन्त तस्य 'विधेः' देवस्य 'इदम्' एतत् लिखालंकारणादिद्वारेण 'विपुलं' विलसितं महती किल खौला । तत् देवमेव पृच्छ 'इदमदानो किम्' न माम् । अन्यथा कृतः प्रयत्नः मया, अन्यथा पुनः परिणमतो देवेन इति भावः । अत्र विधिः इति चाणक्यं प्रति कटाक्षः । चाणक्यस्य प्रयोग एष इति फलितम् ।

4. भृत्यत्वे etc.—परिभव or परिभाव by 'परी इव भुवो विज्ञाने' । अनादरे ७मी । भृत्यत्वसनादृत्य = सति भृत्यत्वे ।

5. प्रभूणाम्—Refers to Nanda. गौरवे बहु— । Nanda's sons are excluded, because with reference to them पुत्रेभ्यो न भिन्नाः becomes meaningless as they had no issue.

6. सताम्—The insinuation is—you are not सत ।

7. कृतवेदिनाम्—etc - कृतची is one of trained intellect. कृतवेदन् is one who does not forget services received ; because कृतची therefore कृतवेदिन । I served my masters and my services were appreciated. The point is, you are neither कृतची, nor कृतवेदिन् । Hence you are insulting me in this manner. अत्र न परिभावघान भृत्यत्वमेव ।

8. लोकस्य परीचकाः—Telang renders by—good judges of men. They knew how to find out the genuine and the fraud, you are not so ; hence cannot distinguish between me and Bhagurayana's party.

9. पुंसाम् etc.—I made the effort and in the right direc-

tion, but Fate was against me. This is another way of saying what he has already said, viz. शत्रोः प्रयोग एष - all this is Chanakya's trickery.

34. मन्त्रय - (सरोषम्) किमद्यापि निङ्गूयते एव ?
विधिः किलैतत् व्यवसितं न लोभस्य ! अनार्य प्र—

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया

विश्वम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् !

संप्रत्याहृतगौरवेण भवता मन्त्राधिकारे रिपौ

प्रारब्धाः प्रणयाय मांसवदहो त्रिक्रमेति वयम् ॥ २१ ॥

Mal.—(Angrily) What ! Even now being concealed ! This is indeed the play of Fate not of Greed ! Ignoble man—By you, the traitor, previously, with a (malign) girl rendered dreadful through the application of a virulent poison, my father, who was prone to be trusting (Or—under control through confidence) was led to become one whose memory alone remains. Now (again), esteem having been placed in you in the department of counsel, our hapless selves are, alas ! going to be sold by you like meat to the enemy for utter extinction.

CHARCHA

1. किमद्यापि etc.—निङ्गूयते (from ङ्, being concealed प्रच्छाद्यते; *i. e.*, the truth is being concealed. अरुचौ किल । The speech is a taunt. No one will believe you, when you say this is due to Fate. Say it is the play of *greed*.

2. अन्वयः ॥ हे कृतघ्न, पुरा त्वया तीव्र विषप्रयोगविषमां कन्यां कृत्वा विश्वम्भप्रवणः मम पिता कथाशेषतां नीतः । संप्रति अहो मन्त्राधिकारे आहृतगौरवेण भवता एते वर्यं प्रणयाय रिपौ मांसवत् त्रिक्रमेति प्रारब्धाः । व्याख्या—हे 'कृतघ्न' उपकारकहेषिन् राक्षस 'पुरा' इतः पूर्व 'त्वया तीव्रस्य' दारुणस्य 'विषस्य प्रयोगेण' नित्यमेवनेन 'विषमां' घोरं 'कन्यां कृत्वा' विषमां विषकन्यां विधाय 'विश्वम्भे' विश्वासे 'प्रवणः' उन्मत्तः अनाशङ्क

इत्यर्थः 'मम पिता' पर्वतेश्वरः 'कथाशेषतां' नाममात्रस्थितत्वं 'नीतः' प्रापितः मृत्यु-
मापादित इत्यर्थः । 'संप्रति' अधुना 'अहो' खिटी पूर्ववत् तं अजानङ्गिरस्माभिः मन्त्रस्थं
मन्त्रणकार्यं यः 'अधिकारः' नियोगः तस्मिन् विषये 'आहित' स्थापितं 'गौरवम्'
आदरः यस्मिन् तथाविधेन सादरमाह्वय मन्त्रकर्माणि व्यापारितेन अतएव कृताविश्वःसि न
'भवता एते' विश्वस्ता 'वयं प्रलयाय समूलघाताय 'रिपी' शत्रौ चन्द्रगुप्ते 'मांसवत' मांस-
मिव निर्मस 'विक्रिते' प्रारब्धाः' पणायितुं प्रक्रान्ताः । विश्वस्तं पितरं निपात्य पुत्रमपि
विश्वस्तं निपातयितुमुद्यतोऽसि इति भावः ।

3. कन्याम् etc.—This information has only just now reached Malayaketu. The impression previously was that Chanakya had killed Parvatesvara. विश्वकन्वा is here both ill-starred and poisoned (see I, II.)

4. कथाशेषताम्—कथा नाममात्रं शेषः अस्मा कथाशेषः one whose me-
mory alone survives, *i. e.*, one dead. Cf. "देवव्रते यशःशेषे" ।

5. आहितगौरवेण etc. — आहित placed. गौरव weight. I attached
great weight to your counsels and requested you to advise me in everything relating to this expedition. Dhunuchi ex-
plains differently thus—'मन्त्राधिकारं' मौं'स्य मन्त्रत्वे 'आहितगौरवेण,
धृताभिलाषेण इत्यर्थः । Telang follows and renders—'placing a high
value on the counsellorship.' But supposing Rakshasa had indeed done so, wherein lies the censure? Disregard for
other's interests to serve one's own, is the rule with worldly men and it would be surprising if Rakshasa furnished an
exception. Our interpretation lends point to the censure. We trusted you to counsel us and you betrayed the trust by
counselling our ruin. This is quite in keeping with your pre-
vious history of which we had no knowledge *then*. Father trusted you and suffered, I am about to suffer too through
trusting you. The same संप्रति as पुरा । The leopard does not change his spots. You live by betrayal of trust. Cf.—
"नाहं विश्वभ्रष्टातो राक्षसः" below.

35. राक्षसः—(स्वगतम्) अयमपरो गरुडस्योपरि स्फोटः ।

(प्रकाशम्—कर्णौ पिधाय) शान्तं पापं शान्तं पापम् । नाहं
पवत्श्वरे विषकन्यां प्रयुक्तवान् ।

Rak.—(*To himself*) This is a fresh boil on the carbuncle.
(*Aloud—blocking the ears*) Begone sin ! Begone sin ! I did
not set the poison-girl on Parvatesvara.

मलय—केन तर्हि व्यापादितस्तातः ?

Mal —By whom then was father killed.

राक्षसः—दैवमत्र प्रष्टव्यम् ।

Rak. —Fate should be questioned about it.

मलय—(सक्रोधम्) दैवमत्र प्रष्टव्यम् । न क्षणको
जोः सिद्धिः ।

Mal.—(*Angrily*) Fate should be questioned about it,
not the mendicant Jivasiddhi !

राक्षसः—(स्वगतम्) कथं जोवसिद्धिरपि चाणक्यप्रणिधिः !
हन्त रिपुभिर्म हृदयमपि खीकृतम् ।

Rak.—(*To himself*) How so ! Jivasiddhi too an emi-
ssary of Chanakya ! Alas ! My heart too is owned by the
enemies.

मलय—(सक्रोधम्) भासुरक, आज्ञापयतां शिखरसेनः
सेनापति.—य एते राक्षसेन मह सुहृत्तामुत्पाद्य अस्मच्छरौरा-
भिद्राहेण चन्द्रगुप्तमाराधयितुकामाः पञ्च राजानः कौलूतश्चित्रवर्मा,
मलयवृषतः सिंहनादः, काश्मीरः पुष्कराक्षः, सिन्धुराजः
सुषेणः पारमोकाधिपो मेघनाद इति, एतेषु त्रयः प्रथमे मदीयां
भूमिं कामग्रन्ते । ते गन्धौरश्वभ्रमभिनीय पांशुभिः पुर्यग्रन्ताम् ।
इतरे हिस्तिवलकामुक्ती हिस्तिनैव घात्येताम् इति ।

Mal.—(*In wrath*) Bhasuraka let Shikharasena the commander in-chief be ordered thus—Of these five kings—Chitравarman of Kuluta, Simhanada the king of Malaya Puskaraksha of Kashmir, Sushen the king of Sindhu, Meghanada the lord of Parasika—who having contracted friendship with Rakshasa are bent upon serving Chandragupta by injuring our person, the first three covet my lands; let them be led to a deep hole and covered over with sand; let the other two who greed after my force of elephants, be killed with a elephant.

पुरुषः—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]
(इति निष्क्रान्तः) ।

Attendant.—As Prince commands. (*Exit*).

CHARCHA

1. अयमपरो etc.—Sakuntala has पिण्डः रंभतः for स्त्रीदः (in Act. II)

2. द'वसव etc.—Rakshasa had no positive proofs against Chanakya, hence he preferred not to accuse him openly. It was Fate again that did it. Even if he had proofs, he would not have probably named Chanakya. Cf.—“तस्येदं वपुस विदे वल्लसितम्”—Sl. 20. *ante*. Also cf.—“द'व' हि नन्दकुलशत्रु रसौ न विप्रः”—Act VI Sl. 7.

3. दृश्यमपि—Rakshasa had great confidence in जावसिंहि and confided all to him. Hence *he* being a spy, Rakshasa had no secrets from Chanakya. His very heart was Chanakya's own.

4. शिखरसेनः—Act IV calls him शिखरकः. This is by dropping सेन and by adding कन् स्वार्थे (witness भीमसेन or भीम) ।

5. अस्मच्छरीर etc.—“क्र. घट्टुर्होरुपसृष्टयोः—” इति कर्मत्वम् (see *ante*). कर्म शब्दा समासः ।

6. गम्भीरशुभ्रम् etc.—शुभ्र is बिल a hole. “गर्ताष्टी सुवि शुभ्रे” इत्यमरः । पूर्वात्ताम् is rather anomalous. पूर usually means to fill

up; that may apply to श्व not to ते । Here the meaning is to cover over.

7. हस्तबलम् etc. - हस्तबलम् कासुको । Here षष्ठी is not barred by "न लोका—" owing to the वार्तिक "कसेरानपेधः" ।

36. मलय - (सकोधम्) राक्षस राक्षस ! नाहं विश्वम्भ-
घाती राक्षसः । मलयकेतुः खल्वहम् तद्गच्छ । समाश्रियतां
सर्वात्मना चन्द्रगुप्तः । पश्य -

विष्णुगुप्तञ्च मौय्यञ्च सममप्रागतौ त्वया ।

उच्चल्यितुमीशऽहं द्विवर्गमव दुर्नयः ॥ २२ ॥

Mal.—(*Angrily*) Rakshasa ! Rakshasa ! I am indeed Malayaketu not Rakshasa the murderer of the confiding. Go then, let Chandragupta be hugged with all your might. Behold—Vishnugupta too, Maurya also, though advanced with you, I am competent to extirpate as bad policy is of the group of three (piety, prosperity and propensity).

CHARCHA

1. विश्वम्भघाती—विश्वम्भं विश्वासं घातयति इति विश्वम्भ + हन + णिच् + णिनि कर्त्तरि ताच्छील्ये betrayer of trust. Betrayal of trust is a habit with you. Cf.—Sl. 21, *ante*. Here the murder of the confiding is also implied. Hence नाहम् etc. means—I won't soil my hands by killing you.

2. मलयकेतुः खल्वहम्—There is a wide difference between us. One is Rakshasa a well known traitor, the other is Malayaketu the abode of noble qualities. For the construction, cf.—“नन्दाऽसौ न भवति चन्द्रगुप्त एषः”—Act II Sl. 12.

3. अन्वयः ॥ त्वया सममपि प्रागतौ विष्णुगुप्तञ्च मौय्यञ्च अहं द्विवर्गं दर्शय इव उच्चल्यितुमीशः । व्याख्या—‘त्वया सम’ सह ‘अपि प्रागतौ’ मानाभिघाती विष्णु-
गुप्तञ्च ‘आश्रयमपि’ ‘मौय्यञ्च’ सुरासनं चन्द्रगुप्तञ्च ‘दुर्नयं’ धर्मादकामान् ‘दुर्नय इव’

कुनातिरिव 'अहम् उन्मूलयितम्' अवरोपयितम् ईशः' शक्तः । नीतिहीनो राजा यथा धर्ममर्थं कामञ्च नाशयति तथा अहं त्वां चाणक्यं चन्द्रगुप्तञ्च युगपदापि प्राप्तं नाशयामि । तद्वच्च समाशीयतां चन्द्रगुप्तः नाहं भवतां स घातं गणयं ।

4. आगतौ—विष्णुगुप्तश्च मौर्यश्च is the बाक्य of a द्वन्द्व compound and this is treated as equivalent to the compound विष्णुगुप्तमौर्यौ । Hence आगतौ in the dual.

5. दुर्नयः—"दुरः षत्वणत्वयोरुपगैत्वप्रतिषेधः" इति न णत्वम् । The comparison is significant.

6. त्रिवर्गम्—त्रिवर्गं may be taken to mean धर्म, अर्थ and काम, and चय. स्थान, वृद्धि as well of the राज्यतन्त्र । Cp. 'त राजा प्रणयनं सम्बन्धं त्रिवर्गं चाभिवर्द्धते'—Manu VII. दुर्नयं destroys both धर्माद् त्रिवर्गं and स्थानाद् राज्यतन्त्रं त्रिवर्गं ।

37. भागु—कमार, कृतं कालहरणेन । साम्प्रतं वसुम-
पुरोपरोधाय आज्ञापयन्तामस्महलानि ।

गोड्डीनां लोध्रधूलोपरिमलवहलान् धूस्रयन्तः कपोलान्

क्लिन्नन्तः कृष्णमानं भ्रमरकलकृचः कुञ्चितस्यः लज्जस्र ।

पांशुस्तम्बा वलानां तुरगसुः पुटक्षामलब्धात्मलाभाः

शत्रूणामुत्तमाङ्गं गजमटमल्लिच्छन्नमूलाः पतन्तु ॥ २३ ॥

इति सपरिजनो निष्क्रान्तो मलयकेतुः) ।

Bag — Prince away with wasting time. Let our forces be now ordered for the investment of Kusumapura. Let columns of dust, the attainment of whose self is derived from the pounding with the hoofs of the cavalry and whose bases are detached by the ichoral water of our elephants, descend on the heads of our enemies darkening the cheeks of Gauda women that are rich in the fragrance of the pollens of *Lodhra* flowers and mitigating the darkness of their curly locks that have the lustre of black bees.

Exit Malayaketu with attendants).

CHARCHA

1. कृतम्—An अन्य्य meaning अलम् । Cp. "अथवा कृतं सन्देहं" — Sak.

2. साम्प्रतम्—अद्यय meaning सम्प्रति, i. e., अद्युना ।

3. कुसुमपुर etc.—The city is not far off ; let us commence surrounding it.

4. अन्वयः ॥ वलानां त्रगखरपुटचीभलम्बाम्बलाभाः पांशुस्तम्बा गजमदसल्लिख-
च्छिद्रमूलाः सन्तः) गौडोनां लोभ्रधूलोपरिमलवहलान् कपालान् धूमयन्तः धमर-
कुलकचः कश्चित्तस्य अलकस्य क्लृण्णमानं क्लृण्णन्तः शत्रूणां उक्तमाङ्गे पतन्तु । व्याख्या
—‘वलानां प्रयाणोद्यतानां सैन्यानां ये ‘त्रगाः’ अश्व्याः तेषां ‘खरपटः’ अविभक्तत्वात्
पुटतैः खरैः यः चोभः’ स चट्टः ततो ‘लवधः’ अधेगतः ‘आत्मलाभः’ स्वरूपप्राप्तः
पांशुस्तम्बरूपताप्राप्तः इत्यर्थः यैः तादृशाः ‘पांशुस्तम्बाः’ धूलप्रकाण्डाः गजानां मदसल्लिनैः
दानशरीरिभः । छिद्रमूलाः निरस्तभूमिसम्पर्काः’ सन्तः ‘गौडोनां’ गौडरमणीनां लोभ्रस्य
लोभ्रकुसुमस्य या धूम्याः’ परागाः तेषां ‘परिमलिन’ आसोदनं ‘वहलाः’ आश्याः ये
‘कपालाः’ गण्डाः तान् धूमयन्तः’ धूमरवर्णान् कुर्वन्तः अपि च धमरकुलानां भृङ्ग-
पुञ्जानां राशोक्तधमराणामन्वयः ‘रुक्’ कान्तिारव ‘रुक्’ शब्द तादृशस्य किञ्च
‘कुञ्चतस्य’ अरालस्य तरङ्गतस्य इति यावत् ‘अलकस्य’ केशराशेः क्लृण्णमानं कालतां
‘क्लृण्णन्तः’ आभभन्तः आत्मसम्पर्केण खर्वयन्तः ‘शत्रूणां अरातेनां मागधानाम्
‘उक्तमाङ्गे’ शराम [जाताविकवचनम्] ‘पतन्तु’ अवरोहन्तु । सम्भरा इतम ।

5. गौडोनाम्—गौड is a race of चादय । गौडानां निवासो जनपद गौडाः
the country called Gauda. गौडाः, विषयो देशः एषामांत गौडाः people
of Gauda country ; these are not restricted to चादय like the
original word. गौडान्.नपत्यानां स्त्रयः इत गौड + अण् + डौर् गौडाः women
of गौड । तानाम् । This looks cumbrous. But it is necessary,
because गौडानाम् अपत्यानां स्त्रयः, with the original गौड would mean
only the damsels of the चादय class गौड, whereas the poet
speaks here of all females in the land without exception.

6. लोभ्रधूलो &c.—धूल + डौष् धूली । Now see व्याख्या । Telang
read- वहल for वहल ; either will do.

7. धूमयन्तः—धूम is धूमर । धूमं कुर्वन्तः इति धूम + णिच् + शत ।
Dhudhi reads धूमयन्तः (धूमवतः कुर्वन्तः । धूम + सतप् + णिच् + शत &c.) ।

8. क्लृण्णन्तः &c.—क्लृण्ण black. तस्य भाव इति क्लृण्ण + इमणिच् क्लृण्णमा
blackness. तम् । For a similar idea, cf.—‘‘अलकीव चसूरैर्गुह्यं
प्रतिानघोक्तः’’ । क्लृण्ण means to ‘oppress’. It is क्रादादगणोय सकर्मक
here ; cp. ‘‘क्रादा तमुवनवयम्’’ Kumara &c.

9. तुरगसुर &c.—See व्याख्या। Cf.—“दैरात्मलाभस्तथा लब्धः” &c.—Act III, Sl. 1; also ‘उत्थापेतः संघात रं सुरसैः’ &c.

10 गजमद &c.—मूल is connection with the earth. The ichor converted the dust into clay; no more dust was raised and the quantity already in the air floated hither and thither for sometime under the breeze and then settled down under gravity. Cf.—“सः। ऋद्धमूनः चतजं न रथस्तस्यापरिष्ठात् पवनादधतः” &c.

38. राक्षसः—(सावेगम्) हा धिक्! कष्टम्! तेषु
घातिताश्चित्तमार्तयः यथास्वनः। तत् कथं सुहृद्दिनाशाय
राक्षसश्चष्टते न रिपुविनाशाय। तत किमिदानीं मन्दभाग्यः
करवाणि ?

किं गच्छामि तपोवनं न तपसा शमयेत् सर्वैरं मनः

किं भद्रं ननुयामि जीवति रिपौ स्त्रोणाभयं याग्यता।

किं वा खड्गमखः पतामपरिवले नैतच्च युक्तं भवे-

च्च ते श्वन्दनदारुमोक्षरभस रुन्ध्यात् कृतघ्नं न चेत् ॥ २४ ॥

(इति निष्क्रान्ताः सर्वे) ।

पञ्चमोऽङ्कः ।

Rak — (With agitation) Oh fie! Oh woe! They too poor Chitravarman and others are killed. How then! Is it that Rakshasa is exerting for the extirpation of his friends and not for the destruction of his enemies? Ill-starred as I am, what can I do now? Should I retire to the penance-grove? A vengeful mind would not ease off by penance. The enemy still living, should I follow my masters? This befits women (lit this is the fitness of women). Should I fall upon the enemy forces with the sword for a companion? No. This is just what would be the proper thing if my heart eager for the release of Chandanadasa did not check my ungrateful self (Or—“Should I, with my sword for my companion, fall upon

the enemy's forces ? That would not be proper either. My heart, anxious for the release of Chandanadasa would prevent my doing that if it did not turn ungrateful"—*Telang*).

(*Exeunt all*).

END OF THE FIFTH ACT

CHARCHA

1. तेषुपि घातितः &c.—अप implies समुच्चय of friends with masters &c. My other friends all are dead and these too are killed.

2. तत् किमिदानीम् &c.—My efforts result in injury to myself So away with efforts. What shall I do then ? (See note 4).

3. अन्वयः ॥ तपोवनं गच्छामि किम् ? सर्वैर मनः तपसा न शस्येत् । रिपौ जिवति भक्तं न अनुयामि किम् ? इयं स्त्रीणां योग्यता । खड्गसखी वा अरिवले पतासि किम् ? न । चन्दनदामोत्तरभसं चितः कृतघ्नं चित न कन्यात एतच्च युक्तं भवेत् ? व्याख्या—एवं व्यपगते सर्वकर्त्तव्ये 'तपोवनं गच्छामि' सत्यासमर्थत्वे 'किम्' इति प्रश्ने ? समाधत्ते—'सर्वैर सामर्थ्यं' 'मनः' चितः 'तपसा न शस्येत्' शान्तिं न लभेत । अद्यप्रवेशादाभः आत्मत्यागस्तर्हि कार्यं इति स्थिति 'रिपौ' चन्द्रगुप्तं जवति सति "भक्तं नृन्" स्वामिन नन्द नन्दान् वा 'अनुयामि' तत्पदबोभाराहाम 'किम्' इति प्रश्ने ? उत्तरमाह—इयम् यथा स्त्रीणां योग्यता प्रतिवधानम् । ता एव भर्तार हते सुहृत्ता भवन्ति । तर्हि रिपुनाशेनैव आत्मान व्यापदयाम इत्याह 'खड्गसखी वा' पक्षान्तरे असलतामात्रः सन् 'अरिवले' शत्रुसैन्ये—पतासि अरिसैन्ये विशामि वीरौ चतस्र सरणां समाश्रये 'किम्' इति वितर्क ? निर्णयमाह—'न' मा भूदेवम् । प्रियसुहृदः 'चन्दनदासस्य माचने' माचने 'रभसः' त्वरा यच्च तादृशं मदीयमदं 'चितः' एव शिथ प्राणत्यागमिच्छन्त सुहृन्मोचने यदहोनम् अतएव कृतघ्नं कृतघ्नं मां चित न कन्यात' याद न प्रतिवधोयात् तदा 'एतच्च' इदमेव अरिवले पतनमेव युक्तं भवेत् उच्यते मात । सुहृन्मात्र चतौ धावति तत् अरिवलेन न पतासि किन्तु कुसुमपर गत्वा चन्दनदाममात्रेण कृत प्रयत्ने इति भावः । शार्दूल विक्लोऽङ्ग-इत्यम् ।

4. किं गच्छामि &c.—He has given up चेष्टा, because his चेष्टा leads to the destruction of friends only. Thus having nothing to do is he to renounce the world and retire to a hermitage for penance ? No sooner he thinks of it than the idea is drop-

ped because penance will not quiet down his vindictive mood. With the thirst for enemy-blood so strong in him, penance is but a mockery. Also see next.

5 तत्र मत्तु &c.— If the practice of penance too is precluded he has nothing left to do but to give up life. Should he then burn himself to death and follow his master? The idea is repulsive to him. Redoubtable fighter as he is why should he die the death of helpless women that follow their husbands on the funeral pyre? Also see next.

6 ते वा खड्ग &c.— Well then, if I am to die let me die like a hero. I outlived my master only with the object of killing master's enemy Chandragupta. In this I have failed. I have been out-manouevred and my state-craft has been out-classed by Chanakya. So away with diplomacy, I will now, sword in hand meet Chandragupta's legions and lay down life after killing the flower of his soldiery. As he is thus musing, the sad plight of his friend, the brave Chandanadasa who for his sake was now pining in prison, flashes across his mind. See next.

7 वै चन्दन &c.— He is ashamed of himself; that he could forget such a friend at this moment is downright ingratitude. He must hie to Kusumapura to work out his friend's rescue, रमसः विगच्छति। रमसो विगच्छतिः" इति हैमः। रमसः आसन्नस्य, तच्छिन्न रमसः त्वरायुक्तसः। Also see व्याख्या।

8 कृतज्ञम्—Refers to himself. He is कृतज्ञ, because, in thinking of this course he has forgotten the services of his friend who is now in dire straits. Dhaundhi construes the last line thus—चन्दनदासमाश्रयमनश्चितः सन्धातुः। न चित् कृतज्ञं भवेत् (my heart eager for the release of Chandandasa would cheek me; it would be ungrateful if it did not).

षष्ठोऽङ्कः ।

1. (ततः प्रविशत्यलङ्कृतः सहषः सिद्धार्थकः) ।

सिद्धा—

जअटिं जअटणीली केमठो केमिघाटो
जअटि अ जअटिठोचन्द्रमा चन्द्रउत्तो ।
जअटि जअणकज्जं जाअ काज्जण मव्वं
पडिहटपरपक्खा अज्ज चान्दणीतो ॥ १ ॥

दाव विचरस्म कालस्म पिअवअस्मं समिहत्थअं पेक्ख मि ।

[जयात जलटनीलः केमठः केमिघातो

जयति च जनदृष्टचन्द्रमाचन्द्रगुप्तः

जयति जयनकाय्यं यावत् कृत्वा च सर्वं

प्रतिहतपरपक्षा आर्य्याचासक्यनीतिः ॥

तावच्चिरस्य कालस्य प्रियवयस्यं समिद्धार्थकं पश्यामि] ।

(परिक्रमणांवनोक्त्यै) एसो मे पिअवअस्सो समिहत्थओ
इटो एव्व उपसपटि । जाव थं उपप्प मि [एष मे प्रियवयस्यः
समिद्धार्थक इत एव उपसपति । यावदेनम उपसर्पामि] ।

(Now enter with joy Siddharthaka decorated. Siddh —
Cloud blue Kesava, the slayer of Keshin prospers; Chandra-
gupta too, the moon to the eyes of the people prospers;
also the diplomacy of noble Chakrya prospers after having
done all the work of conquest with the hostile party sup-

pressed. After this long lapse I will see my dear friend Samiddharthaka. (*Going round and observing* Here, my dear friend Samiddharthaka is coming this very way. Let me approach him.

CHARCHA

1. *Scene*—Street at Kusumapura.

2. अन्वयः ॥ जलदनीलः कैशचातो कैशवः जयति । जनद्वष्टचन्द्रमाः चन्द्र-
गुह्य जयति । आर्य्य चाणक्यनीतश्च मवे जयनकाय्यं कृत्वा प्रतिहतपरपक्षा (सतौ)
यावज्जयान् । व्याख्या—जलदः' इव 'नीलः' अभ्युपगमः दानं-कैशवः यो हतवान्
स 'कैशचातो' कैशवः' 'कैशवः' आः षुः 'जयति' उत्कर्षं लभते 'जनद्वष्टः'
लोकान् चनत्य मन्वन्ते 'चन्द्रमाः' इन्दुरव 'चन्द्रगु' तस्य जयति' उत्कर्षं लभते । आर्य्य
चाणक्यस्य नीतस्य' सामादप्रयाग'ऽप 'सर्व' । न खलु 'जयनस्य' जयस्य आवपराभवस्य
'काय्य म' अनुष्ठानं 'कृत्वा' समाप्य 'प्रतिहतः' । नराहतः 'परपक्षः' शत्रुवर्गः यथा
तादृशः सता यावज्जयात' जयत्येव । यावदवधारणे । साक्षिणौ प्रथम

3. जयनकार्यम्—Daundni explains—'जयत्यनन इति जयनं ईश्वरः ।
जयनन जयकारणेन सेना दना एव यत् काय्यं तत्' । The sense is चाणक्यः
strategy achieves without an effort what an army does with
great trouble and profuse bloodshed जयन may also mean
जय (भावे लाट्) ।

4. तावत्—Construe प्रेक्षाभि तावत् । तावदवधारणे । "यावत् तावत्
साक्यस्य ऽवधौ मानऽवधारणे ।"

5. अचरस्य कालस्य—षष्ठी owing to some such thing as विगमै,
अत्यः &c. understood ; अचरस्य कालस्य विगमं प्रेक्षाभि &c. If कालस्य were
absent, we could take अचरस्य as an अवयव meaning अचर as in
"अचरस्य वाच्यं न गतः प्रजापालः"—*Sak. Act V.*

2. (ततः प्रविशति समिद्धार्थकः) ।

समिद्धा—

सटावे तारिसाथं गेहसवे सुहाग्रमाणं ।

हिअग्रहिदाणं विहवा विरहे मित्ताणं दूणन्दि ॥ २ ॥

सुदं मए मलयकेतुकडभाटो पिअवअस्सओ सिद्धात्थओ
आअटो न्ति । णं अण्णेसामि ।

[सन्तापि तारिणानां गेहात्मवे सुखायमानानाम् ।

हृदयस्थितानां विभवा विरहं मित्राणां दूनयन्ति ॥

श्रुतं मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत
इति । एनमन्वि ग्रामि] (इति परिक्रम्य विलोक्य च) एसो
सिद्धत्थओ [एष सिद्धार्थकः] ।

(Now enter Samiddharthaka) Samiddh.—Riches pain in
the absence of friends that dwell in the heart that are like
the moon at times of trouble and that enjoy it at family
festivals. I have heard that my dear friend Siddharthaka has
come back from the camp of Malayaketu. I will search for him.
(Going round and observing) Here is Siddharthaka ?

सिद्धा—(उपसृत्य) कहं समिद्धत्थओ । अपि सुहं पिअ-
वअस्सओ [कथं समिद्धार्थकः । अपि सुखं प्रियवयसस्य] ?
(इत्यन्यान्यमानिङ्गतः) ।

Siddh.—(Approaching) Ha! Samiddharthaka! Is it well
with my dear friend? (They embrace each other).

समिद्धा कुटो सुहं येण तुमं चिरपवामपच्चागटोवि अज्ज
अ मे गेहं आअच्छामि [कुतः सुखम् । येन त्वं चिरपवास-
प्रत्यागतोऽपि अद्य न मे गेहमागच्छामि] ।

Samiddh.—Whence well as you are not coming to my
place to-day returned to-day after a long absence ?

अन्वयः ॥ सन्तापि तारिणानां गेहात्मवे सुखायमानानां हृदयस्थितानां मित्राणां
विरहं विभवा दूनयन्ति । व्याख्या—सन्तापं दुःखे । "तारिणां" नन्वपिणाम् "ईशः"

स्वामी तारिश्चन्द्रः कच्चयथा प्रह्लादनः । 'तारिशानी' प्रह्लादनानाम् । 'सन्नापि तारि-
शानी' मन्नापहाराणांमति ढुखः । 'गिहे गृहे यः 'उतसवः' प्रमोदः तस्मिन् 'सुखाय-
मानानां' सुखमनुभवताम हृदयं मनस 'स्थितानाम्' आनन्द कृतानामित्यर्थः । 'मन्नाप्यां
विरहे' अदर्शने 'विभवाः' सम्यक् 'द्रनयान्त' दून दुःखित कुर्वन्त । सुखा विभवा
यदि 'मन्' सह भुज्यन्ते न न्यथा इत्यर्थः ।

CHARCHA

1. सुखायमानानाम = सुखं वेदयन्ते इति सुख + क्यङ् + लटः ज्ञानच् सुखाय-
माना feeli g pleasure. Only an intimate friend feels pleasure
at your prosperity. Cf.—“आनन्दत स्म तेषु वद्वैरम्” ।

2. दूनयान्त—दू ('दशाद') + क्त कर्त्तरि दून, dejected. दूनं कुर्वन्ति
इति दून + 'ण्यच् (नामधातु) + लट् अन्ति ।

3. परक्रम्य विलाक्य च—Telang reads “परिक्रामति. विलोक्य” which
is an old combination of लट् with लाप् ।

4. चरप्रवासः &c.—चर प्रवासः 'चरप्रवासः prolonged absence.
तस्मान् प्रत्यागतः ।

3. सिद्धा पमोदतु वञ्चस्मो । तिष्ठमेतो एवञ्च अञ्ज-
चाणक्येण आणत्तोद्धि यह “मिहत्थञ्च गच्छ । एदं पिअोटन्तं
देवमम चन्द्रमिरियो निवेदेति” इति । ततो एतमस निवेदिञ्च
एवञ्च अनुभूतपतिथवप्पमादो अहं पिअवञ्चस्मं पेक्खितुं तुह एवञ्च
गेहं चलिटोहि [प्रसीदतु वयस्यः । दृष्टमात्र एव आस्थ-
काणकान् आञ्जतोऽस्मि यथा—“सिद्धायक, गच्छ । इमं
प्रियटन्तं चन्द्रञ्चयः निवेदय” इति । ततः एतस्य निवेद्य
एवञ्च अनुभूतपतिथवप्पमादः अहं प्रियवयस्यं प्रेक्षितुं तवैव
गेहं चलिटोऽस्मि] ।

Siddh — Let my friend be appeased. As soon as seen, I

am ordered by noble Chanakya thus—"Go Siddharthaka, report this happy termination to king Chandrasri Having then reported to him and enjoyed the king's favour thus, I am going to the house of yourself to see you my dear friend.

समिद्धा—वअस्स यट्ठं मे सुणित्थं ततो कहेहि किं तं
पिअं जं पिअदंसणस्स चन्दमिरिणा निवेदिट्ठं [वयस्य, यट्ठं मे
ओतव्यं ततः कथय किं तत् प्रियं प्रियदशेनस्य चन्द्रश्रयः
निवेदितम्] ।

Sam ddh.—Friend if I may know, then tell me what the happy news is that was reported to Chandrasri of pleasing presence.

सिद्धा—वअस्म किं तुहवि अकहिद्व्वं अत्थि ? ता निमा-
मेयि—अत्थि दाव चाणक्यनो टमोहितमटिणा मलयकेदुहदएण
णिक्कामिअ ऋत्थसं हटा चित्तवन्धुमुहा प्पहाणा पञ्च पथिवा
ततो अममिक्खकारो एमो दुराचारे त्ति उज्झिअ मलयकेदु-
हदअभूमिं कुशलटाए भयविलोलसेमसैनिकपरिवारेसु समअं
पात्थयेसु पथिायेसु सकं विसअं, निव्वद्वहिअएसु सअल-
सामन्तेसु, भइभट्ठपुलिसटत्त उज्जुराटवल्लउत्तराअसेणभाउरा अण-
रोहितक्खविजअवन्धुमुहं संज्जमिअ गिहीटो मलयकेदु
[वयस्य, किं तवापि अकथितव्यम् अस्ति । तन्निशामय—
अस्ति तावत् चाणक्यनातिमोहितमतिना मलयकेतुहतकेन
निष्कास्यराक्षसं हताश्वित्रवमं प्रमुखः प्रधानाः पञ्च पाथिवाः ।
ततः अममौक्षकारो एष दुराचार इति उज्झित्वा मलयकेतु-
हतकभूमिं कुशलतया भयविलोलशेषसैनिकपरिवारेषु समअं

प्रस्थितेषु पार्थिवेषु स्वकं विषयं, निविशन्नाहृदयेषु सङ्गलसामन्तेषु,
भद्र-गट-पुरुषदत्त-डिङ्गरात-वल्लगुप्त-राजसेन-भागुरायण-रोहि-
ताक्ष-विजयवर्मपसुतैः संयम्य गृहीते मलयकेऽः] ।

Siddh — Friend is there anything unmentionable even to you? So listen. The fact is—The five leading kings with Chitravarman at their head were killed by cursed Malayaketu, having dismissed Raksbasa, with his mind deluded by the diplomacy of Canakya. Forthwith, the kings having nervously proceeded to their own kingdoms with safety (? omit either this or 'cleverly' below) deserting the place of the cursed Malayaketu, because this miscreant act thoughtlessly, all the chieftains having their spirit drooping, the remaining military attendants standing bewildered in terror, Malayaketu was cleverly (? omit either this or "with safety" above) fettered and secured by Bhadrabhata, Purushadatta, Dingarata, Balagupta, Rajasena, Bhagurayana, Rohitaksha, Vijayavarman and others.

CHARCHA

1. प्रमोदत वयस्यः—Take no offence at this apparent neglect.
2. प्रियोदन्तम्—उदन्त news वार्ता । प्रियः उदन्तः &c. "वार्ता प्रहृष्ट-
हृत्तान्त उदन्त" ।
3. देवस्य—शेषविषयया षष्ठी । देवाय was expected.
4. गेहं चक्षितः—Construe गेहं प्रति चक्षितः ।
5. निशामय—See ante. under "श्रावक निशामय"—Act V Para 3.
6. निष्कास्य राक्षसम् &c.—See तद्वक्त समाश्रयिताम् &c. Act V, Para
36 and "पञ्च राजानः" &c —Act V Para 35.
7. असमीक्षाकारो—सम् + ईक्ष् + क्त्वाप् समीक्षा having scrutintsed,
असमीक्षा असमीक्षा without scrutiny. असमीक्षा कर्त्तुं शीलसस्य इति
असमीक्ष्य + क्त + णिनि कर्त्तरि ताच्छाली, उपपदतत्—।

8. मलयकेतु &c.—For इतक see चाणक्यइतकीन—Act II, Para 2. मूलानि i. सेनानिवेशस्थान ।

9 कुशलतया—This is an awkward epithet. Three constructions are possible—(i) कुशलतया उज्ज्वला having cleverly quitted (the encampment); the cleverness lied in eluding the grasp of Malayaketu; (ii) कुशलतया प्राख्यन्तु having left with safety, & c., with their life; कुशल is safety; कुशलमस्तु अस्य इति कुशलः safe—अर्थ आद्यच्च ; तस्य भावः कुशलता safety ; or कुशलतया प्र ख्यन्तु having cleverly left (as in कुशलतया उज्ज्वला) ; (iii) कुशलतया संयम्य having cleverly fettered. Of these—(i) seems inadmissible because no attempt is said to have been made to restrain them so there was no occasion for a display of cleverness ; (ii) is very round about ; (iii) involves दूरत्वय, but is on the whole preferable. Explain thus—ततः एष दुराचारः असमौच्यकारी, आवाक्य एव कर्म कुरुते तन्न श्रियाऽन्वयकम उदावस्थानम् 'डात' क्त्वा पाठे विषु' निजराजिषु 'खक' विषय' निजराज्य सभः साशङ्क' 'प्राख्यन्तु सतसु सकलसान्निहि नि खलकरदभपिषु 'निवाक्य' खल्ल 'हृदय' दंषा तादृषिषु सतसु 'भनेन बलोलषु' विहलषु 'षिषु' कौलताद्यपि क्रया 'शष्टिषु' 'सैनिकपरिवारिषु' मलयकेतुदेहराक्षस म 'मकेषु ताननादित्य इत्यथः भद्रभट पुरुषदत्त इन्द्रगान बलगुप्त-राजसेन-भागुरायण राहताक्ष-विजयवम प्रसुखैः कुशलतया' नीपुण्येन संयम्य' गृह्णीता मलयकेतुः' ।

10 पाठे विषु &c.—Two different classes of chiefs are referred to by प्राथिव and सामन्त । The former are allies (असवराज), and the latter tributary chiefs—minor chiefs living within Malayaketu's kingdom The former left altogether but the latter stayed on though disprited (निविशुः हृदयषु) । "निविशुः शोप-संस्थानम्" इति शतम् । Poets sometimes use प्रधान as विशिष्टलङ्क ।

11. भयावस्थाल &c.—विशेषण लोलाः चञ्चलाः विलालाः greatly agitated. भयेन विलालाः भयावलालाः । उषाः सैनिकपरिवाराः, क्रम धा—। भयावलालाः शिवमालिकपरिवाराः तेषु । अनादर ७मी । This refers to the body-guard of Malayaketu. Raksha a had told off the five kings Kauluta. &c. to guard Malayaketu's person (see "प्रख्यातस्य पुरस्तात्—" Act V, Sl. II). They form the Prin-

००'s मन्त्रकपरिवार । शेष refers to the remainder after the five, Kauluta &c., are killed. They stood perished in the tumult that followed, and Bhadrabhatta &c. cleverly (कुशलतया) put Malayaketu in chains disregarding these remnants of his bodyguard — अनादरं ७मी ।

4. ममिद्धा—वयस्मिन्, भद्रभट्ट मुद्रा किल देवस्मिन् चन्द्र-
उत्तस्मिन् अवरतो मलयकेतुं समस्मिन् देवति लोए मन्तो अदि ।
ता किं निमित्तं कुक्कविक्रान्ताड प्रस्मिन् विश्व अण्णं मुहे अण्णं
णिव्वहणे [वयस्य, भद्रभट्टप्रमुखाः किन् देवस्य चन्द्रगुप्तस्य
अपरक्ता मलयकेतुं समाश्रिता इति लोके मन्त्राति । तत् किं
निमित्तं कुक्कविक्रान्ताडस्यैव अन्यत् सुवे अन्यत् निव्वहणे] ।

Samid — Friend it is current among the people that the party headed by Bhadrabhatta disgusted with Onandragupta, has attached itself to Malayaketu. Why then as in a drama written by a bad poet, one thing is in the opening and another in the *denouement*.

मिद्धा—वयस्मिन्, दुवगटीए विश्व असुणिदगटीए णमो
चाणक्यगोटीए [वयस्य, देवगत्या इव अश्रुतगत्यै नमसाणक्य-
नौत्यै] ।

Siddh — Friend, salutation be unto the state-craft of cha-
nakya the course of which is unheard of like that of Fate.

ममिद्धा—तदो तदा [ततस्ततः] ०

Samid — Next what next ?

मिद्धा—तदो पभूटमारमाहणममेदेष इदो निक्कमिअ अज्ज
चाणक्येण पडिवण्णं सअलगाअलोअसहिअं असेसं मेच्छुवलं

[ततः प्रभूतमारसाधनममेतेन इतो निष्क्रान्त्य आर्येचाणक्येन प्रतिपन्नं सकलराजलोकमहितमशेषं क्लृप्सुवलम्] ।

Siddh—Then the entire Mleccha force together with the whole host of kings was captured by noble Chanakya sallying out from here accompanied by an immense body of the flower of his army.

समिद्धा वञ्चस्स कहिं तं [वयस्य, कुत्र तत्] ?

Samid.—Whither is that, friend ?

मिद्ध—जहिं एदे [यत्र एते]—

अटिसञ्चगुरुण टाणटपेण दन्तिनः

सजलजलदलीनां उव्वहन्तो णटन्दि

कमपहरभएण जाअकम्पा तुरन्ता

गिहिटजअणमज्जा मंपअन्ते तुग्गहाः ॥ ३ ॥

[अतिशयगुरुकेण टानटपेण दन्तिनः

सजलजलदलीनामुव्वहन्तो नटन्ति ।

कशाप्रहारभयेन जातकम्पास्तुरमाणा

गृहोतजयनसज्जा मय्यनन्ति तुग्गहाः ॥ ३ ॥

CHARCHA

1. चन्द्रगुप्तस्य—शेषे षष्ठी । चन्द्रगुप्तस्य मन्वन्ते अपरस्ताः ।

2. अन्वत्तं मुखे &c.—अन्वत्तं and अन्वत्तं refers to mutually discordant elements. परम्यरापेक्षया अन्वत्तम् । मुख is मुखमन्ति, the opening आरम्भ । निरुद्धने इतस्तत आदाय पिच्छोक्त्रयने एकाशीं कथने अस्मिन् इति निर + नृ + ल्युङ् अचिकरणे निरुद्धम् the close उपसंहारः Cf —“संहरन् कार्यजातम्”—Act IV Sl. 3. The close of the drama should harmonise with the opening ; similarly one should not profess one way and

act differently. Why then do Bhadrabhatta &c. swearing allegiance to Malayaketu restrain him.

३ देवगर्भ्ये &c.—Chanakya's measures work in a peculiar manner not at all like what other statesmen do. Their course is as inscrutable as that of Fate itself. अस्मिन् अनाकर्षणा गतिः परमरायस्याः, i. e., they work secretly; no one gets the right report about them so long as they are at work. Comp.—“फलानुसंध्याः प्रारम्भाः संस्काराः प्राक्तना इव”। Hence, know that you were wrongly informed about Bhadrabhatta &c. and the wrong information was taken by people as the right one solely through the charm of the incomprehensibility of Chanakya's methods.

४ प्रसूतसारसाधन &c.—साध्यत इनेन इति साध + ल्युट् करणे साधनम् army सैन्यम्। “साधनं साधनार्थं” इति श्रुतिः। सारं best वरः, i. e., श्रेष्ठः। “मारो वली स्थिरांश्च च न्याय्ये क्लीबं वरं विष” इत्यमरः। सारं साधनम्। प्रभृतं सारसाधनम् &c. Telang reads प्रभृति for प्रभृतं। ततः प्रभृति implies continuation of conditions, and is therefore rejected. प्रतिपन्नं स्वच्छवत्सलम् refers to a past event; प्रातपद्यमानम् would agree with Telang's reading.

५ प्रातपन्नम्—प्रति + पद means 'to accept', 'to adopt' &c. Comp.—“किं प्रातपन्नं सौख्यं” (supra), ‘प्रातपेदे जयश्चयम्’, ‘आत्मानं श्वेद्विषं मन्थमानः प्रतिपत्स्य’—Sak. Act V &c. The secondary sense which is the sense here is 'to capture', 'to annex' etc. प्रति + पद + क्त कर्मणि प्रतिपन्नम् captured.

६ अन्वयः—यत्र गृह्णीतजयनसञ्जाः एते दान्तलः अतिशयशुद्धकेण दानदर्वेषु सज्जननदलोत्सामुहदन्तः नदन्त, तुरङ्गाः कशापहारभरेण जातकम्पाः त्वरमाणाः सम्पन्नन्त। व्याख्या—यत्र गृह्णीता पराहता जयनस्य जयस्य सञ्जा वैषः ईः तादृशाः विजयप्रसोदात् वरवेषमाञ्जता इत्यर्थः ‘एनं पुरीवर्तिनः दान्तलः गजाः अतिशयेन शुद्धकः अतिप्रखलः यः दानजनिता दर्पः सदमसता तेन सज्जलानां जलप्रणानां जलदानां मघानां लाला चरतम् उहदन्तः अभिनयन्तः अन्वः नदन्तं गजान्त इव। अपि च यत्र गृह्णीतजयनसञ्जा एते तुरङ्गाः अन्वाः कशापहारान् वेवाघातान् यत् भयं तेन जातः कम्पः’ येषां तादृशाः अतएव त्वरमाणाः

धावन्तः मन्तः 'सम्पन्नान्' सम्बलन्त तव तत स्त्र क्ववल् प्रतिपन्नं ततश्च प्रमदात्
विज सज्जया साज्जतं क रत्तरयम साालनाइत्तम

7 मज्जजलद etc. - मज्ज makes the clouds blue, hence the agreement with the elephants in colour जलद carries the idea of pouring water and दानदप suggests flow of honor ; hence we get another point of resemblance. Telang reads सज्जलजलदनालाः qualifying दान्तनः ।

8 उदहन्तः—Lit. carrying ल लाम उदहन्तः displaying the character. Telang's reading is उदहन्तः, roaring.

9 नदान्त—Water laden clouds do roar, hence another point of resemblance. The colour th downpour the roars are all like those of clouds ; hence the elephants are मज्जजलद-लोनामुदहन्तः । With Telang's reading translate the line thus— (Elephants) dark like water-laden clouds, roam and roar

10. जातकम्पास्तरमाणा — Dnundhi reads जातकम्पास्तरङ्गा and explains जा कम्पाः अतएव उत्तरङ्गाः i e., through shaking the body appears as it waves are playing on it.

11. गृह्योत्तजयनसज्जाः—Dnundhi reads शब्दा for सज्जा and explains— जयनं जयः तस्य शब्दः । गृह्योत्त जतो जयनशब्दो यस्मिं तथाभूताः । जयघोषश्च श्रुत्वा सर्वतः सम्पन्नान् इत्यर्थः । We do not see much in it.

5 समिद्धा—वयस्म एदं दाव चिह्नुदु । तद्वा एव-
लोअपपञ्चक्खं उडिभ्भय हिआरो चिह्नुअ अज्ज च णक्को किं उणो
वि तं एव्व मन्तिपदं आरूढा [वयस्य, एतत्तावत्तिष्ठतु । तथा
सर्वलोकपत्यक्षम् उडिभ्भवाधिकारः स्थित्वा आय्य चणक्कः
कि प्पनरपि तदेव मन्तिपटमारूढः] ?

Samid - Friend let this go. Why has Noble Chanakya again stepped into the very same office of minister after having thrown up the appointment (lit. - standing with office renounced) in presence of all people (Or—the whole world) in that fashion ?

मिहा—अदिमुद्धोमि द णो तुमं जो अमच्चरस्वसेण वि
अण गाहदपुञ्चं अज्जच णक्कचरिदं अवगाहिदुं इच्छंमि
[अतिमुग्धाऽस्मि इदानीं त्वं यः अमात्यराक्षसेन पि अनवगाहित-
पूर्वम् अथ च णक्कचरितम् अवगाहितुंमच्छामि] ।

Siddh — You are quite a simpleton that you wish to gauge the moves of Noble Chanakya uncomprehended before even by Minister Rakshasa.

समिहा—वअस्मि, अमच्चरक्खसो संपदं कहिं [वयस्स,
अमात्यराक्षसः साम्प्रतं कुत्र] ?

Samid. — Friend, where is Minister Rakshasa now ?

मिहा—तस्मिं भर्मा लोले वट्टमाणं मलयकेतुकट्टकड्डअदो
शिक्कमिअ उदुम्बरण महेण चरणं अणुमन्वज्जिमाणो इदं
पाडुंनउत्तं अअटोत्तं अज्जचाणक्कस्स णिवेदिदं [तस्मिन्
भयत्रलोले वत्तमानि मलयकेतुकट्टकात्तप्पक्रम उदुम्बरणम-
धेयेण चरणं अनुमन्वोयमान इदं पट्टलिपुत्रमागत इति अथ्य-
चाणक्कमा निव दितम्] ।

Siddh. — It is reported to Noble Chanakya that having slipped out of Malayaketu's camp the same (camp) standing convulsed in terror, he has come here to Pataliputra wate. ed by a spy named Udumbara.

CHARCHA.

1. सर्वलाकप्रत्यक्षम्— See लाकप्रत्यक्षम्, Act III Sl. 27. this refers to the scene in Act III Para 39

2. अतिमुग्ध etc.—मुग्ध simpleton सूद । Why Chanakya

throwing up the appointment then, and why he takes it up now, has not been comprehended even by Minister Rakshasa, and you want to grasp the significance of it at once ! You are indeed green (deficient) yet.

3. तास्यन् etc — Refers to सल्लभकैतकटक । मध्येन विलोमं तास्यम् इति मानं—that camp standing bewildered through fright. अनादरे or simple भावलेखनीयं असा ।

4. अनुसन्वायमानः—अनुसन्वान् is अन्वेषण । अनु + सम् + वा + शानच् कर्मण्य अनुसन्वायमानः आन्वयमाणः being followed.

6. समिद्धा—वद्यसम, तद्वा णाम अमच्चरवृत्तसो गन्दरव्य-
पञ्चाणश्रये कितव्यवसायो । णक्त्वमिअ सपदं अकित्तथो पुणो वि
इमं पाडनिउत्तं आअटो एव्व [वयस्य, तथा नाम अत्या-
राक्षसः नन्दराजप्रत्यानयने कृतव्यवसायः निष्क्रमणमाश्रयतम-
कृताथ पुनरपि इमं पाटलपुत्रमागत एव] ?

Samid—Having gone out and having made in such a manner an attempt to restore the sovereignty of Nanda has Minister Rakshasa now really come back to this Pataliputra with his object unrealised ?

सिद्धा वद्यसम्, तद्वमि चन्दनदामसिणेहेति [वयस्य,
तक्यमि चन्दनदामस्येहेति] ।

Siddh.—Friend, I guess it is through love for Chandana-
ndasa

समिद्धा—वद्यसम्, चन्दनदामसस मोक्षं विश पेव्खामि
[वयस्य, चन्दनदामस्य मोक्षमिव पश्यामि] ।

Samid—Friend I can actually see as it were Chandana-
ndasa's release.

सिद्धा—कुटो से अधर्णसम मोक्षो । सोक्स्तु संपदं अज्ज-
चाणकसस आणत्तोए दुवोत्तं अच्चोहि द्दक्खट्टणं पवमिअ वावाद्द-
इट्ठवा । कुतोऽस्य अधन्यस्य मोक्षः ? स खलु साम्प्रतम् आर्य-
चाणक्यस्य आज्ञयां हाभ्यामावाभ्यां वधस्थानं प्रवेश्य व्यापा-
दयितव्यः ।

Siddh.— Whence is the release of that unlucky chap ? He is even now at the command of Noble Chanakya to be killed after being led by both of us to the place of execution.

समिद्धा—(सक्रोधम्) किं अज्जच णक्खस्म घाटअज्जणो अण्णो
अत्थ जेण अहो ईरससु णिआत्तअ अट्टिणमंससु णिआएसु
[किम आर्यचाणक्यस्य घातकजनः अन्या नास्ति येन वयमो-
दृशेषु नयाजिता अतिनृशमेषु नियोगेषु ?]

Samsd.—(With warmth) Has Noble Chanakya got no other executioners that we should be employed in such supremely murderous works ?

सिद्धा—वअस्य, का जीवन्तो जावदुकामा अज्जचाणकस्स
आणत्ति पडिज्जलिटि ? ता एह च डालवसधारणा भाव
चन्दणदासं द्दक्खट्टाण णएम [वयस्य, को जीवलोके जीवि-
दुकामः आर्यचणक्यस्य अज्ञप्तिं प्रतिक्कूलयति ? तत् एह
चण्डालव धधारणो भूत्वा चन्दनदासं वधस्थानं नयावः ।]

इत्यभौ विष्कान्तौ । प्रवेशकः ।

Siddh.— Friend who in the land of living wishing life, will oppose the command of Noble Chanakya ? So come, becoming clad in the grab of Chandanas we shall lead Chandanas to the place of execution. (Exeunt both).

(Pravesaka—Introduction)

CHARCHA

1. तथा नाम etc.—Construe तथा कृतव्यवसायः । Refers to the *manner* of the attempt. He made a mighty attempt which has been miscarried ; how then can he have the face to come back here ? This is inexplicable.

2. बन्दनटासखे मोक्षम् etc.—When Rak-hasa tries for it, the release is as if already effected.

3. अशुभम्—अशुभ unlucky. Com. “धन्या कियम्” Act I Sl. I.

4. आज्ञप्ता—आ + ज्ञप् + णच् + क्तन् भावे आज्ञप्ति order तथा ।

5. आतृक्षीण—शून्य श मत्तान् इत नृ + श स + अच् कर्त्तर नृशंसः murderous. नृशंसता attaches itself to the *agent*. By transference of epithets it is here attributed of his *office*. अन्यक्तवता नृशंसता नद्यनेव आरोप्यते ।

6. प्रतिकूलयति—प्रतिकूल opposed. प्रतिकूलन याजयति इति प्रतिकूल + षिच् + लट् । Provide with an antagonist *i. e.*, opposes

7. प्रवेशकः—प्रवेशयति इति प्र + विश + षिच् + ष्वल् कर्त्तरि (See opening of Act V),

7. (ततः प्रविशति रज्जुहस्तः पुरुषः) ।

पुरुषः—

कृष्णमंजोर्भट्टा उवाचपरिवर्द्धिष्येऽप्रासमुहो ।

च णक्कगीतिरज्जु रिपुमंजं णक्कज्जुआ उवाच ॥

[षड्गुणमंयोगदृढा उप यप रपटोर्घटितपाशमुखो ।

चाणक्योतिरज्जु रिपुमंजमनक्कज्जुका जयति] ॥ ४ ॥

(परिक्रम्य अवलोक्य च) एता मो पदेसो अज्जवाणकस्स पुरतो उदुम्बरएण कहिंती जहिं मए अज्जवाणकणत्ताए अमच्चरक्खी देकि खद्वो [एष स प्रदेशः आद्यचाणक्यस्य पुरतः

उदुम्बरकेण कथितः यत्र मया आयेरचाणक्यान्नस्या अमात्य-
राक्षसः प्रेक्षितव्यः] । (विलोक्य) कर्हं एसो कखु अमच्च-
रक्खसो किदसीसावगुण्ठणो इदो एव्व आअच्छुइ । तां जाव
इमेहिं उज्जाणपादवेहिं अन्तरिदसरीरो पेक्खामि कर्हिं
आसणपरिग्गहं करेदि त्ति [कथम् एष खलु अमात्यराक्षसः
कृतशोर्षावगुण्ठनः इत एव आगच्छति । तत् यावत् एभिः
उदानपादपैः अन्तरितशरीरः प्रेक्षे कुत्र आसनपरिग्रहं
करोति इति] । (इति परिक्रम्य स्थितः) ।

(Now enter a man with a rope in hand). Man—The rope of Chanakya's policy triumphs being strong by the union of the six thread-like expedients having at one end a noose made of a succession of devices and straight when the enemy is entrapped (lit—with the entrapping of the enemy). (Going round and observing) This is the place described to Noble Chanakya by Udumbara where at the command of Noble Chanakya I am to see Minister Rakshasa. (Espying) Ha! Here is Minister Rakshasa coming this very way with his head veiled. Well, with my person screened by these gardentrees, let me watch where he takes his seat. (Stands after going round).

अन्वयः ॥ षड्गुणसंयोगदृढा उपायपरिपाटीषटतपाशसुखी रिपुसंघमनक्वञ्जका चाणक्यनीतिरञ्जः जयति । व्याख्या—सन्धिविग्रहयानामनर्है धायथास्त्राणां षण्णां गुणानां संयोगिन सहषटनया 'दृढा' दुर्मैदा, अप च सामदानभेददृष्टास्त्राणाम् 'उपायानां प्रयोगचतुष्टयानां 'परिपाट्या' क्रमसमावेशेन 'षटतः' रचितः यः 'पाशः' चागुरा स 'सुखी' प्रान्ते यस्याः तादृशी, किञ्च कुटिला अप 'रिपोः' शत्रोः यत् 'संघमन' नियन्त्रणं तेन 'क्वञ्जका' क्वञ्जी सरखा चाणक्यस्य नीतिः नय एव या 'रञ्जः' दाम सा 'जयति' जयेन युज्यते । कुटिला चाणक्यनीतिः नियन्त्रेण राक्षसे सरखा भविष्यति,

अहमपि कुटिलां वागुरावतीं दृष्ट्वा इमां रज्जुं कष्टे आवद्धा यदा लम्बिष्ये तदा इयं भारभरितप्रान्ता ऋज्वी भविष्यति इत्याशयः । इयमायां ।

CHAROHA

1. षड्-गुण etc.—गुण is *thread* for the rope and *expedient* for strategy. A six-ply rope is a strong rope. The rope here is of course the one in the hand of the man. For समास see व्याख्या ।

2. उपाय etc.—See व्याख्या । उपाय is *device* for the rope. परिपाटो is क्रम succession. There are several devices to make the noose at the end of the rope. The rope with the man had the noose set in it.

3. रिपुसंयमन etc.—ऋजु is the *thread* for the rope and *expedient* for नीति । The rope is in coils ; it is not ऋजु now. But when I shall have hanged myself it will become straight under the weight of my body. Chanakya's policy too is full of wiles at first but when the enemy, i. e., Rakshasa, is trapped, it becomes guileless and squarely meets Rakshasa with the offer of Chandragupta's ministership.

4. आर्यचाणक्य etc.—Chanakya has commanded me to see Rakshasa, and this is the place where I am told I shall find him.

5. कृतशीर्षं etc.—अव + गुण्ड + ल्युट भावे अवगुण्डनम् veiling. कृतं शीर्षं अवगुण्डनमनेन (see शीर्षं कमलसुकुलाकारमचलिम्” etc. Act 1). This he has done to escape recognition.

8. (ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः) ।

राक्षसः—(सासूम्) कष्टं, भोः कष्टम् ।

उच्छिन्नाश्रयकातरेव कुलटा गोदान्तरे शीर्गता

तामिवानुगता गतानुगतिकास्तप्रक्तानुरागाः प्रजाः ।

आप्तै रप्यनवाप्तपौरुषफलैः कायेस्य धूर्त्विक्ता

किं कुर्वन्वयवोत्तमाङ्गरहितैरङ्गै रिव स्थीयते ॥ ५ ॥

(Now enter armed Rakshasa as described). Rak.—(With tears) Woe! O woe! Like a harlot upset by the death of her supporter, Sri has passed on to another race. The people, given to following those that have gone before, have, with allegiance renounced, followed that very woman. Even by the trusted, with the reward of exertion unseen, the burden of work has been thrown down. Or what should they do? They are lying like limbs without the head.

CHARCHA

1. यथानिर्द्धृष्टः—यथा यद्वत् निर्द्धृष्टः वर्णितः पुरुषेण । सुप्सुपा ।

2. अन्वयः ॥ श्रीः उच्छिन्नाश्रयकातरा कुलटा इव गोवान्तरि गता । गतानु-
गतिकाः प्रजाः त्यक्तानुरागाः (सत्यः) तामिव अनुगता । आश्रयैरपि अनवाप्तपौरुषफलैः
(सङ्घः) कार्यस्य धूः उज्झिता । अथवा उत्तमाङ्गरहितैः अङ्गैरिव (तैः) स्थीयते
किं कुर्वन्तु । व्याख्या—‘श्रीः’ लक्ष्मीः ‘उच्छिन्नः’ प्रनष्टः ‘आश्रयः’ आलम्बः अभिमतो
जन इत्यर्थः यस्याः अतएव ‘कातरा’ व्याकुला ‘कुलटा’ खीरिणी नारी इव ‘अन्वस्मिन्
गोव’ नन्देतरि वंशे ‘मौर्व्य’ वंशे ‘गता’ संक्रान्ता । श्रीस्तु सर्वैरेव प्रार्थ्यते, तस्याः
पुनराश्रयनाशे कथं कुलटाया इव कातरता ? अहो कष्टम् । ‘गतस्य’ प्राक्प्रस्थितस्य
यत् अनुगतम् अनुगमनं तच्छीलाः ‘प्रजाः’ जनाः ‘त्यक्तः’ परिहृतः ‘अनुरागः’ भक्तिः
नन्दस्नेहः याभिः तथामृताः सत्यः ‘तामिव’ अश्रयम् ‘अनुगताः’ अनुसृत्य मौर्व्यं संसृताः ।
श्रीमौर्व्यं न केवलं संक्रान्ता अपि तु जनानुरागात् तस्मिन् स्थिरोमृता । अहो कष्टम् ।
प्रजासु पुनर्ये ‘आत्ता’ अनुरक्ततमा मादृशा भ्रष्ट्याः तैः ‘अपि अनवाप्तम्’ अनधिगतं
‘पौरुषस्य’ पुरुषकारस्य ‘फलं यैः तादृशैः विफलप्रयत्नैः सङ्घिः ‘कार्यस्य’ मोर्ध्वालक्ष्मी-
हरणरूपस्य धूः भारः ‘उज्झिता’ त्यक्ता । हिततमेरस्माभिः स्थिराया अपि मौर्व्य-
लक्ष्म्याश्चालने कृत एव महान् प्रयत्नः किन्तु दैवगत्या बुधा नः स जातः । अहो कष्टम् ।
वयमप्य निरुद्यमा वसाम इत्यहो कष्टतरम् । ‘अथवा’ पक्षान्तरे नैतत् सुतरां गच्छं
नः । ‘उत्तमाङ्गेन’ शिरसा ‘रहितैः’ विद्युक्तैः अङ्गैरिव हस्तपादाभिरिव नन्दविद्युक्तैः
तेराप तेरस्माभिः विकलैः ‘स्थीयते’ अतः आप्ता उद्यमत्यागादन्यत् ‘किं कुर्वन्तु’ न
किञ्चित् । छिन्ने शिरसि यथा कर्मसु हस्तपदं न प्रसरति तथा नन्दे नष्टे आप्ता
वयम् इति भावः । शार्दूलविक्रीडितं हस्तम् ।

3. उच्छिन्न &c.—See व्याख्या । A harlot is helpless when her patron is dead. Not so is Sri. Why then was she in such a hurry to attach herself to Chandragupta ? It is due to Fate.

4. कुलटा—अटति गच्छति परित्यज्य इति अट + अच कर्त्तरि स्त्रियाम् अटा । कुलस्य अटा कुलटा उत्कृता । शकम्बुदि ।

5. गतानुगतिकाः—अनुगतम् अनुगमनम् । भावे क्तः । गतस्य अनुगतम् following of one that precedes. तत् अस्ति एषां शीलत्वेन इति गतानुगत + टन् मत्वर्थे ।

6. आपत्तरपि &c.—आप + क्त कर्मणि or कर्त्तरि आप्त trusted. The trusted have not followed the people nor attached themselves to Chandragupta, it is true, but they are lying indifferent now and no longer working. This is bad on their part.

7. अथवा &c.—This introduces पक्षान्तर, *i. e.*, extenuating circumstances justifying the casting off of the burden of work (कार्यस्य चूर्णभिता) । The आप्त are like so many limbs as working under the direction of the king who is the *head*. The head is gone, how then can the limbs work ? It is not strange that they are lying listless.

9. अपिच—

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं
गता छिद्रेण श्रीवृषलमविनीतेव वृषली ।
स्थिरौभूता चास्मिन् किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफल्यति दैवं द्विषदिव ॥ ६ ॥

Moreover—Deserting her husband the king, of high family, that was the lord of the earth, Sri, like an ill-trained harlot, has, through a lapse (*Or*—at a time of stress), gone over to the Sudra and become permanent in him. In this matter what can we do whose efforts, though steady, Fate baffles like an enemy ?

अन्वयः—श्रीः उच्चैरभिजनं भुवनपतिं पतिं देवं त्यक्त्वा अविनीता वृषली इव छिद्रेण गता अस्मिन् स्थिरौभूता च । इह किं करवाम येषां नः स्थिरमपि प्रयत्नं द्विष-

दिव देवं विफलयति । व्याख्या—‘श्रीः’ लक्ष्मीः ‘उच्चैः’ महान् ‘अभिजनः’ वंशोद्यस्य तादृशं ‘भुवनपति’ जगतप्रभु ‘पति’ भर्तारं ‘देव’ राजानं नन्दं ‘त्यक्त्वा’ परित्यज्य अविनीता’ अकृतविनया दुःशौला इत्यर्थः ‘वृषली’ शूद्रा ‘इव’ कामुकी इव इत्यर्थः ‘क्षिद्रेषु’ रन्ध्रेषु भक्तुं (नवधानतया ‘वृषलं गता’ मौर्यमाश्रिता ‘अस्मिन्’ मौर्ये स्थिरीभूता च’ अचला पुनर्वर्त्तते । ‘इह’ अस्मिन् विषये ‘किं करवाम’ कर्तुं शक्ता भवाम वयं ‘वेषा नः’ अस्माकं ‘स्थिरमपि’ दृढञ्च अनारतमपि ‘प्रयत्न’ प्रयासं कुसुमपुराभियोगरूप ‘द्विवदिव’ शत्रु रि व ‘देव’ नियतिः ‘विफलयति’ मोषीकरोति । मौर्यमाश्रिता श्रीः, तस्मिन् स्थिरा, मोघप्रयत्नैरस्माभिः कार्यधुरा च उज्झिता इत्यादि पूर्वोक्तस्य वायमनुवादः । तदनयोरन्यतरः प्रक्षिप्त इवाभाति । शिखरिणीवृत्तम् ।

CHARCHA

1. भुवनपतिम्—Lord of the whole world, not of Magadha only. This shows power. Might, wealth &c. are in command, hence a desirable husband. Even he was forsaken.

2. उच्चैरभिजनम्—This is a compound. अभिजन lineage. This is another recommendation. Add pedigree to wealth and power ; what more do you want ?

3. क्षिद्रेषु—क्षिद्र opportunity, a lapse. The opportunity was offered by Nanda when he insulted Chanakya. Had Sri been a devoted wife she would have put up with the lapse. Comp. “भक्तुं वि प्रकृतापि रोषणतया माम् प्रतीपं गमः”—Sak IV. She did not ; hence अविनीतेव वृषली श्रीः ।

4. वेषाम्—This refers to वयम् understood.

10. मया हि—

देवे गते दिवमतद्विध्वस्तयुयोगे

शैलेश्वरं तमधिकृत्य कृतः प्रयत्नः ।

तस्मिन् हते तनयमस्य तथाप्यसिद्धि-

दैवं हि नन्दकुलमत्र रसौ न विप्रः ॥ ७ ॥

Sire, who suffered a death that did not befit him, having gone to heaven, effort was indeed made by me by winning over the mountain-prince (and next) his son, he getting killed. Still there was no success. It is really Fate that is the enemy of Nanda's race, not that Brahmana.

अन्वयः ॥ अतद्विधमृत्युयोगे देवो दिवो गते तं शैलेश्वरम् अधिष्ठत्य प्रयत्नः कृतः । तस्मिन् हते तस्य तनयमधिष्ठत्य प्रयत्नः कृतः । तथापि असिद्धिः । देवो हि नन्दकुलशत्रुः असौ विप्रः न । व्याख्या—मया दर्शितं पौरुषं तच्च निस्कलम् इति प्रागुक्तं प्रपञ्चयति । 'अतद्विधः' आत्मानुरूपः 'मृत्युयोगः' विनाशघटना यस्य तादृशं अराजोचितमरणे अभिचारकृत्यया अपमृत्युघातिते इति यावत् 'देवो' राजानि नन्दे दिवो गते स्वर्गारूढे सति 'तं' प्रख्यातं 'शैलेश्वरं' पर्वतकम् 'अधिष्ठत्य' आश्रित्य 'प्रयत्नः कृतः' प्रयासो विहितः नन्दराज्यप्रत्यानयनमध्यवसितं प्रक्रान्तञ्च । 'तस्मिन् शैलेश्वरे' 'हते' चाणक्येन घातिते 'अस्य' तस्य शैलेश्वरस्य 'तनयं' पुत्रं मल्लकेतुमधिष्ठत्य प्रयत्नः कृतः । 'तथापि' एव स्थितेऽपि महत्यपि च प्रयासे 'असिद्धिः' कार्यसिद्धिर्नाभूत् । तत् मन्ये 'देवो' हि नियतिरेव 'नन्दकुलस्य शत्रुः' स एव नन्दवंशसुतसादयामास 'असौ विप्रः' ब्राह्मणचाणक्यः 'न' न शत्रुः । कालदृष्टा नन्दाः चाणक्यं निमित्तमावमासाद्य प्रनष्टः न तु चाणक्येनैव हताः इत्यर्थः । वसन्ततिलकं हृतम् ।

CHARCHA

1. अतद्विधं &c.—तस्य विधा प्रकारः इव विधा अस्य तद्विधः like him, i. e., death in battle facing the enemy as befits a king—a warrior of his stamp. मृत्युना योगः मृत्युयोगः coming by death. Now see व्याख्या । The reference is to his death by Chanakya's magical rites. Comp.—“यस्याभिचारवद्वेषे वज्रज्वलनतेजसः । पपात मूलतः श्रीमान् सुपर्वो नन्दपर्वतः ॥”—*Kamandaka*.

2. Remark—This verse explains the reference to the efforts in the preceding verses. It speaks of शैलेश्वरं तम् । The तम् shows that this prince was of great renown. His help was then the best that could be procured and it was rendered

whole heartedly. The first effort was through him and the second through his son. Each time I was baffled in an unexpected manner ; hence Fate is against the Nandas ; so किमिह करवान् ।

11. अहो विवेकशून्यता स्नेच्छस्य । कुतः ?—

यो नष्टानपि वीजनाशमधुना शुश्रूषते स्वामिनः

सोऽयं वैरिभिरक्षतः कथमसौ सन्धास्यते राक्षसः ।

एतावद्धि विवेकशून्यमनसा स्नेच्छेन नालोचितं

। दैवो नोपहतस्य बुद्धिरथवा सर्वा विषयेत्यति ॥ ८ ॥

O the thoughtlessness of the barbarian ! (Do you ask) Why ?—How will Rakshasa—he who even now serves his masters that disappeared like seeds—unscratched, side with the enemies ? This much was not indeed considered by the barbarian with mind devoid of discrimination. Or, of one struck by Fate, the intellect in its entirety becomes perverse.

CHARCHA

1. विवेक &c.—वि + विच + घञ् करणे ; विवेक discrimination स्नेच्छति भाषान्तरं भाषते इति स्नेच्छः one whose tongue is different ; here a *barbarian*. विविकेन शून्यः । तस्य भावः । The स्नेच्छ is मलय-केतु here । This is abuse ; it does not of necessity follow that he was really a स्नेच्छ ।

2. अन्वयः ॥ “यः अयं राक्षसः अधुना अपि वीजनाशं नष्टान् स्वामिनः शुश्रूषते सः असौ अक्षतः (सन्) कथं वैरिभिः सन्धास्यते” एतावत् विवेकशून्यमनसा स्नेच्छेन न हि आलोचितम् अथवा दैवेन उपहतस्य सर्वाबुद्धिः विषयेत्यति । व्याख्या—“यः अयं राक्षसः अधुना अपि गतेऽपि काले ‘वीजानि इव नष्टान्’ अदृश्यतां गतान् सृष्टान् इत्यर्थः स्वामिनः भक्तृन् नन्दान् ‘शुश्रूषते’ परिचरति तत्कर्मसु सवज्जासौ इत्यर्थः ‘सः असौ’ राक्षसः अक्षतः शत्रु-शस्त्रैरनालौढः सन् ‘कथं’ केन प्रकारेण ‘वैरिभिः’ शत्रु, भिक्षुन्द्रगुह्यादिभिः ‘सन्धास्यते’ सन्धिमनुसंस्थते न कथमपि । ‘एतावत्’ एतन्मात्रं ‘विविकेन सदसद्बुद्ध्या शून्यं”

विरहितं 'मनी' यस्य तादृशेन मूढमतिना क्लृप्तेन' यवनेन मलयकेतुना न हि आलोचितं नैव विचारितम् । 'अथवा' पदान्तरे इथा एव त निन्दामि वस्तुतस्तु 'देवेन' नियत्या 'उपहतस्य' ताडितस्य 'सर्वा' बुद्धिः' अशेषा धीः 'विपथ्यस्यति' विपरीता भवति धियः सर्वाङ्गीणा विपरीतता समापतति इत्यर्थः । देवाभिभूतो बराको मलयकेतुः विपरीतां बुद्धिमाश्रित्य मां निरकालयत न ह्यसौ तदा स्वस्थः । तत् सुधैव तमाच्चिपानि इति भावः । शार्दूलबिक्रीडितम् इत्तम् ।

3. बीजनाशम्—बीजानि इव नष्टा इति बीज + नश + णसुन् भावे बीजनाशं नष्टाः । "उपमाने कर्माणि च" इति चकारात् कर्त्तरि उपमाने णसुन् । It is difficult to see the significance of the comparison here. Perhaps it is intended to say that as seeds once destroyed will never germinate, so the rule of the Nandas now subverted cannot be restored, and my attempts are bound to prove fruitless. "कषादिषु यथाविध्यनुप्रयोगः" इति अत्र नशरेव प्रयोगः ।

4. शृश्रुषते — "जाश्रुम् दृशांसनः" इत्यन्तानेपदम् ।

5. सोऽयम्—Telang reads तेषाम् । Now a तच्छब्द here would naturally go with the antecedent यः । But यः शृश्रुषते तेषां वैरिभिः is bad grammar and gives no sense.

6. विपथ्यस्यति—वि + परि + अस + लट्ति । अस क्षेपे दिवादि is सकर्मक । Here it is used intransitively. Comp. "विपथ्यसं सौधम्", Sl. 11 *infra*.

12. तदिदानोमपि तावत् अरातिहस्तगतो विनश्येत् न तु राक्षश्चन्द्रगुप्तेन सह सन्दधीत । अथवा मम काममसत्यसंघ इति वरमयशः न तु शत्रूवच्चनपरोभृत इति । (समन्तादव लोक्य सासम्) एतास्ता देवपादक्रमणपरिचयपवित्रीकृततलाः कुसुमपुरोपकण्ठभूमयः । इह हि—

शार्ङ्गाकर्षावमुक्तप्रशिथिलकविकाप्रग्रहेणात् देशे

देवो नाकारि पूर्वं प्रजविततुरगं वाणमोक्षश्चरेषु ।

अस्यामुदगानराजो स्थितमिह कथितं राजभिस्तैर्विनेतृथं

सम्प्रत्यालोक्यमानाः कुसुमपुरभुवी भूयसा दुःखयन्ति ॥ ६ ॥

Thus, even now Rakshasa would indeed die fallen into the hands of his enemies, but would not side with Chandragupta. Or, if infamy is to be, rather let it be that I am not true to my promise, but not that I am beaten by the enemy's strategy. (*Looking round—With tears*) These are those suburban grounds of Kusumapura whose surface is sanctified through experience of the footsteps of Sire. Here, formerly, the lodging of arrows into the moving mark was effected by Sire whose reins in the bit got slack being dropped while drawing the bow and the horse was running very fast ; in this line of gardens he stopped ; here he spoke to princes. Thus indeed, at this place, the precincts of Kusumapura now being seen without him greatly move me

CHARCHA

1. अराति &c.—अराति enemy ; refers of चन्द्रगुप्त । तस्य हस्तः । तं गतः । रतत । Q. राक्षसः ।

2. विनश्येत् &c.—I shall die before I make peace with चन्द्रगुप्त । Hence the injustice of Malayaketu's suspicions. It is infamous. But whichever way I take it, I cannot avoid infamy. Malayaketu casts infamy on me by charging me with being in collusion with Chandragupta. I repudiate the infamy with all the emphasis at my command. The facts are, I have been outwitted by Chanakya. If Malayaketu had said so, would not that again be an infamy for a diplomat of my calibre ? So it seems I cannot avoid infamy and I am forced to choose between these two kinds of infamy. 'अथवा' पक्षान्तरे 'कामम्' अकामिनापि अयशः सुतरां परिहृत्तुं कामिनापि मया अभ्युपगन्तव्यं यत् अनयोर्मध्ये 'असत्यसन्धः' मलयकेतवे सकलभन्द्रान्वयमदृष्ट्वा मिथ्याप्रतिज्ञोऽयं जातः 'इति मम अग्रशी वरम्' ईषत्प्रियं 'न तु शत्रुवञ्चनेन' चाणक्यस्य शाब्देन 'पराभुतः' अहम् 'इति' वरम्' । Hence though I am damned in the eyes of

Malayaketu, it is lucky for me that he takes me as a deceitful diplomat and not as an outwitted statigist.

3. देवपाद etc.—'देवस्य राज्ञो नन्दस्य यत् 'पादक्रमण' चरणचारणं तस्य यः 'परिचयः' उपलब्धिः तेन 'परिव्रीकृत परिपूतं 'तलं' पृष्ठं' यासां तादृश्यः ताः' पूर्व-परिचिता मे एताः कुसुमपुरस्य उपकण्ठे प्रान्ते स्थिताः 'भूमयः' स्थल्यः प्रदेशा इत्यर्थः ।

4. अन्वयः ॥ इह कुसुमपुरभुवः संप्रति तैर्विना आलोक्यमानाः (सत्यः)—देवेन पूर्वम् अत्र देशे शाङ्गाकर्षावसुक्तप्रशिक्षिलकविकाप्रयहेण (सता) प्रजविततुरगं चले वाणमोचः अकारि, असग्राम् उद्यानराजौ स्थितम्, इह राजभिः कथितम् इत्य'—भूयसा हि दुःखयन्ति । व्याख्या—'इह' अस्मिन् पुरोपकण्ठे 'कुसुमपुरम्भुवः' पर्यन्त-भूमयः 'सम्प्रति' अधुना 'तैः' "देवपादैः 'विना' केवलेन मया 'आलोक्यमानाः' दृश्यमानाः सत्यः—'देवेन' नन्देन 'पूर्व' प्राक् 'अत्र देशे' इह स्थले 'शाङ्ग'स्य शङ्क-विकारस्य धनुषः 'आकर्ष' आकर्षणकर्मणि 'अवसुक्तः' हस्तात् पातितः अतएव 'प्रशिक्षिलः' अतिद्वयः 'कविकायाः' खलीनस्य 'प्रयहः' रश्मिः यस्य तथाविधेन सता [यद्वा—'प्रशिक्षिलेन अतिद्वयेन 'कविकाप्रयहेण' खलीनरश्मिना हेतुना] 'प्रजवितः' प्रवृद्धवेगः 'तुरगः' अश्वः यस्मिन् कर्मणि तद् यथा तथा 'चलेषु गतिशीलेषु लक्ष्येषु 'वाणमोचः' शरत्यागः 'अकारि' कृतः । लक्ष्यं चले स्वयञ्च तुरगवेगात् चले एव तथापि लक्ष्यं विभेद इत्यर्थः । असग्राम् उद्यानानाम्' उपवनानां 'राजौ' पङ्क्तौ स्थितं चणसुषितम् 'इह' अस्मिन् स्थले 'राजभिः' देवसन्दर्शनार्थमागतैः वृष्टैः सह 'कथितं' सम्भाषितम् इत्यम् अनेन प्रकारेण—तत् तत् स्मृतपथमानौय 'भूयसा हि' नितरामिव दुःखयन्ति' दुःखेनयोजयन्ति तापयन्ति । स्रग्धरा वृत्तम् ।

5. इह हि—This इह is not redundant though अत्र, अस्याम् and इह appear again in the verse following. The first इह refers to the whole region in view, and अत्र, अस्याम् and इह that follow speak of particular spots there.

6. शाङ्गाकर्ष etc.—See व्याख्या । Of the two ways of dissolving the compound that which ends with a कर्मधा—giving a हेतु-वतौया to the whole is preferable (why ?). See Tika हेतुना प्रजवितः ।

7. पूर्वम्—Telang reads चित्तम् qualifying the क्रिया in वाणमोच । चित्तं वाणमोचः = wonderful shooting of arrow.

8. प्रजवित etc.—प्रकृष्टौ जवः प्रजवः great speed. सः सञ्जातः अस्य इति प्रजव + इतच् प्रजवितः । तादृश्यः तुरगः यस्मिन् कर्मणि तद् यथा तथा । Qual. the क्रिया in वाणमोचः ।

9. तैः—Refers to नन्द (see अन्वय above). गौरवे बहुवचनम् ।

10. इत्यम्—Refers to the way how दुःखयन्ति । They bring to memory all those incidents that occurred formerly here during the life time of Nanda. Compare a somewhat similar thought in “तस्यः पुष्यमथौ शरीरलुलिता श्याम शिलायामिधम्” etc.—*Sak.* Act III. where इति serves the same purpose which इत्यम् fulfils here.

13. तत् क्व नु गच्छामि मन्दभाग्यः । (विलोक्य) भवतु ।
दृष्टमेतत् जीर्णोद्यानम् ! अत्र प्रविश्य कुतश्चित् चन्दनदासस्य
प्रवृत्तिम् उपलप्स्ये । अलक्षितनिपाताः पुरुषाणां समविषम-
दशापरिणतयो भवन्ति । कुतः ?—

पौरै रङ्गु लिभिर्नवे न्द्वदहं निर्दि श्यमानःशनै-

र्यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रै र्वृतः ।

भूयः संप्रति सोऽहमेव नगरे तत्रैव वन्ध्याश्रमो

जीर्णोद्यानकमेष तस्कर इव त्रासाद्दिशामि द्रुतम् ॥ १० ॥

Where now, ill-starred as I am, should I retire ? (*Obser-
ing*) Well, I notice this garden in ruins. Entering into it
I shall from somewhere gather information about Chanda-
nadasa. The changes into the smooth and the rough stages
of men's life are of unexpected advent. (Do you ask) Why
(I say so) ? That very self of mine which formerly stalked
leisurely out of the city, attended like a king by thousands
of princes and being pointed out (to each other) with their
fingers by the citizens like the first moon, now again, in that
very city, like a thief, with efforts baulked, hastily enters in
fright into this despicable garden of ruins.

CHARCHA

1. अलक्षित etc.—न लक्षितः not noticed, *i. e.*, not expected.
नि + पत + घञ् भावे निपात fall. अलक्षितः निपातः एषाम् । अतर्कितागमाः ।

2. समविषम etc.—समाश्च विषमाश्च समविषमाः। तादृश्यः दशाः। तासां परिणतयः or तामु परिणतयः conversion into them.

3. कृतः—This is to explain by his own case how दशापरिणतिं is अलक्षितनिपाताः।

4. अन्वयः ॥ यः अहं पुरा राज्ञां सहस्रैः इतः राजा इव पौरैः अङ्गुलिभिः नवेन्दुवनं निर्विश्यमानः (सन्) शनैः पुरातं निरगमं वन्ध्याश्रमः स एव अहं सम्प्रति भूयः तत्रैव नगरे वन्ध्याश्रमः तस्कर इव वासात् द्रुतं जीर्णोद्यानकम् एष विशामि। व्याख्या—आत्मदशापरिणतेरतर्कितत्वं दशयति 'यः अहं पुरा' प्राक् जीवति नन्दे 'राज्ञां सहस्रैः इतः' परिवारितः भूत्वा 'राजा इव' नन्द इव स्वयं 'पौरैः' पुरवासिभिः अङ्गुलिभिः नवेन्दुवतं प्रतिपञ्चन्द इव 'निर्दिश्यमानः' अन्योन्यं दृश्यमानः सन् 'शनैः' मन्दगति 'पुरातं' कुसुमपुरातं 'निरगमं' निर्गतोऽभूव 'वन्ध्याश्रमः' नन्दराज्यप्रत्यानयने विफलप्रयासः 'स एव अहं सम्प्रति' अधुना 'भूयः' पुनरपि 'तत्रैव नगरे' तेष्वेव पुरवासिषु सतसु इत्यर्थः 'वन्ध्याश्रमस्तस्कर इव' व्यर्थोद्यानश्रीर इव लघसि 'वासात्' भयात् लोकालोचनपातभयात् 'द्रुतं सत्वरं' जीर्णोद्यानकं 'कुत्सितमिदमुद्यानं' 'एष विशामि'। पुरा राजिव, अद्य चोर इव ; पुरा पश्यन्तु लोका इति शनैः, अद्य लोका मा द्राक्षुरिति द्रुतम् ; इत्यहो अतर्कितता दशापरिणतेः इति भावः।

5. पौरैः etc.—When a king is going out, people crowd on house-tops terraces &c. and point him out to each other with their finger with exclamations like, here he comes, there he turns the corner, yonder he has stopped, and so forth. Just the same they used to do with Rakshasa.

6. शनैः—Slowly. This is to let the people have a good view and is contrasted with द्रुतम् below.

7. राजेव—Contrast with तस्कर इव।

8. पुरातं—Contrast with जीर्णोद्यानकम्।

9. निरगमम्—लुङ् form of गम। Contrast with विशामि।

10. राज्ञां सहस्रै इतः—Contrast implied by वासात्। If वासात् then the person is alone. But formerly he was राज्ञां सहस्रै इतः।

11. वन्ध्याश्रमः—Applies to both अहम् and तस्करः। When a thief returns empty-handed in the morning, he hides himself somewhere to avoid notice, that is just what I am going to do. I have come without success like a thief and am now about

to conceal my person among the ruins of this dilapidated garden.

12. जीर्णोद्यानकम्—जीर्णसुद्यानम् । कुत्सितं तत इति कन् कुत्सिते ।

14. अथवा येषां प्रसादादिदमासीत् त एव न सन्ति ।
(नाट्येन प्रविश्य अवलोक्य च) अहो जीर्णोद्यानस्य अरमणी-
यता । अत्र हि—

विपर्यस्तं सौधं कुलमिव महारम्भरचनं

सरः शुष्कं साधो हृदयमिव नाशेन सुहृदाम् ।

फलैर्हीना वृक्षा विगुणनृपयोगादिव नया—

स्तृष्येच्छन्ना भूमिर्मतिरिव कुनौतैरविदुषः ॥ ११ ॥

Or, they themselves exist no longer to whose grace this was due. (*Acting entry and observing*) Alas ! The repulsiveness of the garden in ruins !! Here indeed—The mansion made with elaborate preparation is upset like a family with extensive works of utility (*Or—established with great efforts*). The tank has dried up like the heart of an honest man by the loss of friends. The trees are devoid of fruits like measures through touch of a worthless king. The ground is overgrown with weeds like the mind of the unwise with bad counsels.

CHARCHA

1. येषां प्रसादात्—Refers to Nanda whose favourite, he was (See Act II, Para 20). Nanda being dead his favourite he was also is partially dead.

2. अन्वयः ॥ महारम्भरचनं सौधं कुलमिव विपर्यस्तम् । सरः सुहृदां नाशेन साधोः हृदयमिव शुष्कम् । वृक्षाः विगुणनृपयोगात् नया इव फलैः हीनाः । भूमिः कुनार्तः अविदुषः मतिरिव तृष्येच्छन्ना । व्याख्या—तानिव अरमणीयतां प्रपद्यति—'अहता' विपुलेन 'आरम्भेण' परिकल्पनया द्रव्यसम्भारेण वा 'रचना' निर्माणं यत्नः

तादृशं 'सौधं' प्रासा : 'कूलमिव विबुल इव नन्दवंशः विपरीतः' विध्वंसम् । 'सरः' एष दृशमानः कासारः सुदृढां मत्वाणां स्नेहवतां नन्दानां कौलुतादीनाञ्च इत्यर्थः 'नाशेन माधीः' सदृढयस्य मम 'हृदयमिव शुष्कं जलहीनं' नीरसञ्च जातम् 'दृष्ट्याः' अमी उद्यानपादपाः 'विगुणस्य' गुणहीनस्य 'वृषस्य' राक्षः मलयकेतोः 'योगात्' सम्पर्कान्न 'नया इव' मम नीतिप्रयोगा इव 'फलैः हीनाः' निस्फलाः स्थिताः । 'भूमिः' अत्रत्या स्थली 'कनौतैः' कपटोपदेशैः भागुरायणप्रयुक्तैः 'अविदुषः' अपण्डितस्य मलयकेतोः 'मतिरिव' बुद्धिरिव 'दृशेच्छन्ना' परिव्याप्ता ।

3 महारम्भा &c.—Dhundhi takes it with both सौध and कूल । Thus—'महारम्भा वचनां श्लेषं यस्य सौधस्य ; महारम्भा रचना धर्मादिपुरुषार्थक्रिया यस्य कूलस्य' । With reference to कूल he could have also said महता आरम्भेण रचनं प्रतिष्ठापनम यस्य कूलस्य । It is said that Rakshasa took great pains in rearing the eight prematurely born sons of Nanda by placing them in oil. &c.

4 विगुण &c.—विगुणता गुणा अस्य विगुणः । Now see व्याख्या ।

5 कनौतैः - नौ + क्त भावे नौत lead guiding &c. कृतसितानि नीतानि &c. Or - कृतमत्तानि नीतानि एषाम् कनौतः referring to Bhagurayana and his followers See Tika also above.

15. अपि च—

क्षताङ्गानां तीक्ष्णैः परशुभिरुदयत्नमभृतां

रुजा कूजन्तोनामविरतकपोतोपरुदितैः ।

स्वनिर्माकच्छेदैः परिचितपरिक्लेशकूपया

श्वसन्तः शाखानां व्रणमिव निवध्नन्त फणिनः ॥१३॥

Moreover—The snakes are, as if out of pity for distressed acquaintances, tying up, sighing the wounds of the boughs with lengths of their own sloughs—boughs with their body pierced with sharp axes showing great distress and groaning in pain with the ceaseless cooing of pigeons.

अन्वयः ॥ तीक्ष्णैः परशुभिः क्षताङ्गानाम् उदयत्नमभृतां रुजा (रुक्, हित्ना) अविरत-कपोतोपरुदितैः कूजन्तीनां शाखानां व्रणं फणिनः परिचितपरिक्लेशकूपया श्वसन्तः (सन्तः)

खनिमो कच्छदैः निवध्नन्ति इति । व्याख्या—‘तीक्ष्णैः’ परशुभिः शितधारैः कुटारैः चताङ्गानां भिन्नदेहानाम् अतएव ‘उदयः’ कठोरः यः ‘क्लमः’ क्लान्तिः तं विधत्ति याः ताड्योनाम् अपि च ‘रुजा’ चतवेदनया हेतुभूतया ‘अविरतानि’ अजस्राणि यानि ‘कपोतानां’ शाखाञ्चितानां पारावतानां ‘रुदितानि’ कूजनानि तैः कूजन्तीनां कोकूथसानानां ‘शाखानां’ विटपानां यत् ‘व्रण’ कुटारकृतं चतं तत् [समान्ये नपुंसकम्] ‘फणिनः’ शाखाश्रया सर्पाः ‘परिचितस्य’ सहवासविज्ञातस्य यः ‘परिक्लेशः’ यातना ततः सञ्जाता या ‘क्लपा’ दया तथा हेतुना ‘श्वसन्तः दुःखनिःश्रास’ त्यजन्तः सन्तः ‘खसा’ आत्मानः ‘यः निमो कः’ निषंयनो तस्य ‘क्लदैः’ ‘खखैः’ निवध्नन्ति इव योजयन्ति इव । रक्षक-विरहिते अस्मिन्नुद्गाने इतः सर्पाः खच्छन्द इत्थेषु कृतनिलयास्तस्यन्ति, इतः पुनरेवहार-काणां कुटारैश्चिन्ना इत्थाणां शाखाः—अहो अरमणीयता जीर्णोद्गानस्य इति भावः ।

1. चताङ्गानाम्—“अङ्गगात्रकण्ठेभ्याम्” इति ङीप् विकल्पः । पक्षे चताङ्गोनाम् ।

2. उदय &c.—This is Dhundhi’s reading. Telang adopts उदयैः चितिरुहाम् । Construe तीक्ष्णैः उदयैः परशुभिः चताङ्गानाम् and चितिरुहं शाखानाम् व्रणम् ।

3. रुजा कूजन्तीनाम् &c.—रुज् + क्तिप् भावे रुज् distress. Note the misplacing of the epithets कूजन्तीनाम् and रुदितैः । रुजा (वेदनया) रुदतीनाम् and कपोतोपकूजितैः are what is expected, because रोदन naturally goes with रुज् and कूजन with कपोत । ‘छन्दोमङ्गमयात् शब्दयोर्व्यत्यासः ।

4. Remark—In this verse Rakshasa pities the boughs, the trees themselves being noticed in the next verse. Verses 11, 12, 13 are to establish the अरमणीयता mentioned above.

16. एते च तपस्विनः—

अन्तःशरौरपरिशेषमुदग्रयन्तः

कीटक्षतिसृतिभिरस्त्रमिवोद्गिरन्तः ।

छायावियोगमलिना व्यसने निमग्ना

ब्रह्माः श्मशानमुपगन्तुमिव प्रवृत्ताः ॥ १३ ॥

And these poor trees, plunged in distress, withered through the loss of shade, vomiting blood as it were by the exudation through holes bored by insects and thus aggravating the drying up of the interior of their trunk, are, as if preparing to go to the burning ground.

अन्वयः ॥ एते छायाविद्योगमलिनाः व्यसने निमग्नाः तपस्विनः वृक्षाश्च कौट-
च्चतिश्रुतिभिः अस्मत् उदगिरन्त इव अन्तःशरीरपरिशोषम् उदययन्तः (सन्तः) श्मशानम्
उपगतुं प्रवृत्ता इव । व्याख्या—छिन्नासु शाखासु 'एते छायायाः विद्योगिन' अपगमिन
आतपवीडिता अतएव 'व्यसने निमग्नाः' विपदि पतिताः 'तपस्विनः' दौना अनु-
कम्पाहर्हा इत्यर्थः । 'वृक्षाश्च' पादपा अपि 'कौटैः' कृता या 'क्षतयः' रन्ध्राणि ताभ्यः याः
क्षतयः' रसस्त्रावाः ताभिः करणैः 'अस्म' शोणितम् 'उदगिरन्त इव' अतएव 'अन्तः-
शरीरस्य' अभ्यन्तरदेहस्य 'परिशोष' विशेषताम् 'उदययन्तः' वईयन्तः असाध्यतर'
कुर्वन्तः सन्तः श्मशान' श्वनिलयं प्रेतावासम् 'उपगतुम्' अभियातुं मत्, मित्यर्थः 'प्रवृत्ता
इव' प्रव्रान्ता इव । अनवेक्षणात् कौटदृष्टा इमे वृक्षाः पुनः छिन्नासु शाखासु आतपदग्धाः
सन्तः शुष्का मृता इव लक्ष्यन्ति इत्यहो अरमणीयता जीर्णोद्दानस्य ।

CHARCHA

1. अन्तःशरीर &c.—अन्तर्गतं शरीरम् internal organs. These have commenced to dry up, because the trees are now exposed to the fierce rays of the sun, the boughs having been cut off as described in Sl. 12.

2. उदययन्तः—उद्वृतमयमसा उदयः pointed, keen, grim &c. उदयं कुर्वन्तः इति उदय + णिच् + शब्द &c. The परिशोष is already there ; it is now being aggravated. Hew so (See अस्मन्निव &c. below).

3. कौटच्चति &c.—See व्याख्या । The juice running through the bones is taken as identical with (अग्नेर्) blood. Hence अग्नेर् करणे श्वा as in सौनवती नयनाभ्याम् ।

4. अस्मन्निव &c.—अस्म is blood. The vomiting of blood is always a grave symptom in the sick. Besides being itself capable of killing, the loss of blood aggravates the परिशोष that

has commenced inside. Dhundhi takes अम् as अम् । अस्रसुदमन्तः—weeping. “अस्रमश्नि शशिनै” ।

5. छायाविशोग &c.—मलिन faded. The reason for it is छाया-विशोग which exposes them to the sun. The छायाविशोग again is due to the loss of boughs (Sl. 12). “तपस्विनः वृक्षाः मृतप्रायाः कठोर-तपारताः तपस्विन इव” इति चात्र गम्यते ।

6. श्मशानम् &c.—Dhundhi supposes the trees to be near the funeral pyre of the Nandas and are going to die like ascetics through pity for the Nandas—“व्यसने निमग्ना नन्दशब्द इव नन्दानां श्मशानं तत्रैव वर्तमानम् उपगन्तुं प्रवृत्ता इव” ।

17. यावदस्मिन् त्रिषमदशापरिणामसुलभे भिन्नशिला-
तले मुहूर्त्तमुग्विशाम् । (उर्पावश्य आकण्य च) अये किमिद-
मस्मिन् काले पटुपटहृशङ्कमिश्रो नान्दीनादः । य एषः—
प्रमृद्रन् श्रोत्रुणां श्रुतिपथमसारं गुरुतया
वहृत्वात् प्रासादैः सपटि परिपीतो जभित इव ।
असौ नान्दीनादः पटुपटहृशङ्कध्वनियुतो
दिशां द्रष्टुर्दृष्ट्यं प्रसरति सकौतूहल इव ॥ १४ ॥

I will sit down for a moment on this broken slab of stone (of this mansion), easily available in the fullness of the rough time. (*Sitting down and listening*) Ha ! What is this. Sound of festive music at this hour with deep notes of drums and conches intermingled ! (*Or - Wherefor is this sound . intermingled ?*) The note of music mingled with the deep notes of drums and conches, which is drunk and through its magnitude instantly thrown up by the big mansions proceeds as it were with curiosity to know the expanse of the quarters as if bursting the powerless ear-holes of listeners by its volume.

CHARCHA

1. विषमदशा &c.—विषमा दशा rough stage. तस्याः परिणामः development of the rough stage. तस्मिन् सुलभः easily available at the turn of the rough stage. Or—दशायाः परिणामः change of stage. विषमः दशापरिणामः dire change of stage &c. The विषमदशा refer to the mansion ruined (विषय्यस्तौ सौषम, Sl. 11). Broken slabs of mansions and marbles are scattered all over the place and become easily accessible (सुलभ) to the wearied traveller wishing to sit down like myself. Dhundhi takes the विषमदशा with reference to Rakshasa; thus—“विषमदशापरिणामवत् सुलभे । विषमदशा सस्य त सुलभा अनर्कतापनततया इदं शिलातलं दैवाङ्गलम्”—This marble-slab here is as unexpectedly seen as my reverse of fortune. This is not a very happy sense though pressed out with a deal of twisting.

2. अथे किर्मदम् &c.—नान्दी is festive music. तस्याः नादः । पटु deep. पट्ट drum. तस्मिन् काले implies that the music is untimely and unexpected.

3. अन्वयः ॥ यः अभी बहुत्वात् प्रासादः सपदि परिपीतोऽङ्गभूतः पटपट्ट-शङ्ख नयुतः नान्दीनादः दिशां दृष्ट्वा सकौतूहल इव गुरुतया शोढयाम् असारं श्रुतपथं प्रसूदनम् इव प्रसरति । व्याख्या—‘य अभी बहुत्वात् प्रभूततया प्रासादः’ राजभवनेः कर्त्ताभिः ‘सपाद’ तत्त्वम् एकस्मिन्नेव क्षणे इत्यर्थः । ‘परिपीतः’ प्रथम निगीतः ततः ‘उज्ज्वलः’ प्रतिष्व नव्याजिन उद्गानैः ‘पट्टभिः महङ्गः’ ‘पट्टशङ्ख नभः’ दङ्कानादः ‘शङ्खध्वानिभः’ जलजस्वनेरपि ‘युतः’ मिश्रः ‘नान्दीनादः’ मङ्गलं तूष्णं वाः ‘दिशां दयानामाप ककुभां दैर्घ्यम् आद्याम् ‘दृष्ट्वा’ युगपदेव उपलब्धुः ‘सकौतूहल इव’ कृतकवानिव ‘गुरुतया’ दूरत्वेन श्रावणाम् ‘आकर्णयताम्’ ‘असारम्’ अशक्तं ‘श्रुतपथं’ कर्णोत्तरं ‘प्रसूदनम्’ नन्वेषयात्रैव ‘एव प्रसरति’ समन्तान् सस्युर्कति ।

4. असारम्—सार strength. आवद्यमानः सारः अस्य &c. It is a fact that a loud report pains the ear. Dhundhi explains—“असारं सङ्घातान्वयः ।...तथा सङ्घातं रन्ध्रे गुह्यं दृग्गदिः प्रविशंस्तदुपसृदनानि तद्वत्” ।

5. गुरुतया—प्रभूततया इति दण्डिः । But बहुल has the same idea.

It is better to take it with reference to the intensity or volume of the note.

6. पारपोतोक्त इव—The इव seems to be misplaced ; it is better taken with प्रसूदनम् । Either way it implies उत्प्रेक्षा । Dhundhi has—' बहु पौतं जलाद् यथा उद्गरान्तं तथा अन्तः अमान्त्वं नान्दानाद् प्रतध्वनिव्याजिनं सौधा उद्गरन्तोव इत्युत्प्रेक्षा' ।

7. नान्दानादः—This is superfluous, because यः, in य एषः, being in a subsequent clause (उत्तरवाक्यगत) does the work of नान्दानादः which precedes it.

8. दशं दक्षम् &c.—The plural in दिशाम् implies that all the quarters were simultaneously pervaded.

१४. आः ज्ञातम् । एष हि मलयकेतुसंयमनसञ्जातो राजकुलस्य—(इत्यर्द्धांते साम्प्रियम्) मौष्टिककुलस्य अधिकपरितोषं पिशुनयति । (सवाप्यम्) कष्टं भोः कष्टम् ।

आवितोऽस्मि श्रियं शत्रोरभिनोय च दर्शितः ।

अनुभावयितुं मन्यं यत्नः सम्प्रति मां विधेः ॥ १५ ॥

O I see ! This indeed declares the great joy of the royal family—(At this half-utterance with spite,—of the Maurya family caused by the capture of Malayaketu. (With tears) Hard ! O hard ! I was informed of the fortune of the enemy and have been dragged up to it and made to see it. Methinks Fate's object (lit.—effort) now is to make me feel it.

CHARCHA

1. आः ज्ञातम् एष हि &c.—'एष हि' नूनमयं 'मलयकेतोः संयमनात्' यह-यात् 'सञ्जातः' उद्गतः नान्दानादः 'राजकुलस्य'—नहि नहि मौष्टिककुलस्य—'अधिकम्' आतगुरुकं 'पारतोषं पिशुनयति' सूचयति मलयकेतुर्दृष्टीत इतच्छत्रुः भवन्ति अथ अनसनी वक्तुं ततोऽप्रसक्तान् नान्दानादः । आः implies impatience, pique &c सञ्जातम् seems better than सञ्जातः ।

2. अन्यः ॥ शत्रोः । अथ आवितः आस्य, अभिनोय, दर्शितश्च अस्मि । मन्यं सम्प्रति माम् अनुभावयितुं विधेः यत्नः (वक्तुं) । व्याख्या—विधिना 'शत्रोः'

रिपोश्चन्द्रगुप्तस्य 'श्रियं' राजलक्ष्मीं ततस्त्वन्वनीं कथामित्यर्थः 'श्रावितः अस्मि' प्राक् विराचगण्डकरभक्तादिभिः । 'अभिनीय' मदन्तिकं प्राप्य तां श्रियं 'दर्शितश्चास्मि' विधिना । श्रवणात् कष्टतरं दर्शनमिति प्रतिकूलो शिघ्रमामय शब्दसङ्घट्टदर्शनार्थ-मिहानातवान् । एतावतापामौ अतष्टः । 'सन्धि' शङ्के 'सम्प्रत' अधुना नां शब्दोः श्रियम् 'अनुभावयितुम्' उपलभयितुं 'विधेः' टैवहतकस्य 'वत्तः' प्रथमो वत्तति । चारस्य तस्यैवानुभवस्य प्रारम्भाऽयं कर्णपोडाकरा नान्दिनादः इति भावः ।

3. श्रावितः—The शिच् here is irregularly supposed to give कर्मत्व to the अशिकत् । The rule "गातवुद्ध—" does not apply (see ante).

4. अभनीय—अभि + नी here does not mean *acting* as in Act I. Sl. 2. The sense is to take up to' as in "स्वग्रहसामनीय रनास" —Act. I.

5. दर्शतः—The कर्मत्व here is regular by "दृशेरनिषेधः" or "दृशश्च" ।

6. अनुभावयितुम्—अनु + भू is बुद्ध्यर्थं as in अनुभव which means बोधः । Hence the rule "गातवुद्ध—" applies. अह श्रियम् अनुभवाम = मां श्रियम् अनुभावयति ।

19. पुरुषः—आसीणो अजं । जाव अज्जवाणक्कादेशं संपादेमि [आसीनोऽयम् । यावदाय्यं चाणक्कादेशं सम्पादयामि] (राक्षससंपश्रन्निव तसप्रायतो रज्जुपाशनं कण्ठमुद्धृत्त) ।

Man.—He is seated ; I will execute Noble Chanakya's orders. (He ties up his neck with the noose of the rope as though without seeing Rakshasa).

राक्षसः—(विलोक्य) अये कथमात्मानमुद्धृत्तव्यम् । अहमत्र दुःखितस्तपस्वी । भवतु पृच्छाम्य नम् । (उपसृत्य प्रकाशम्) भद्रं किमिदमनुष्ठीयते ?

Rak-hasa—(*Observing*) How so ! This man hangs himself ! The poor fellow is distressed like myself. Well I will question him. (*Advancing* — *Aloud*) Good man what is it you are doing ?

पुरुषः—(मवाष्यम्) अज्जं जं पिअवअस्सविणामदुःखिटो अच्चरिमो मन्दपगो जनो अणविट्ठि [अर्य्यं, यत् प्रियवयस्यविनाशदुःखितः अस्मादृशो मन्दभाग्यो जनः अनुतिष्ठति] ।

Mon.—(With tears) What an ill-fated man like myself does, Noble Sir, grieved by the loss of his dear friend.

राक्षसः—(आत्मगतम्) प्रथममेव मया ज्ञातं नूनम् अहमिदं अर्त्तस्तपस्वोति । (प्रकाशम्) हे व्यसनसन्नहिवारिन्, यदि न गुञ्जं नातिभारिकं वा ततः श्रोतुमिच्छामि ।

Bakshasa—(To himself) At the very outset it was guessed by me that this poor fellow was surely distressed like myself. (Aloud) O fellow-student-in-the school-of-misfortune, if no secret or not very painful then I wish to hear it.

पुरुषः—अज्जं ण रहस्सं णादिगुरुअं किंदुं ण सक्कणोमि पिअवअस्सविणामदुःखिट्ठिअओ एत्थिअमेत्तं वि मरणस्य कालहरणं कादुं [अर्य्यं, न रहस्यं नातिगुरुकम् । किन्तु न शक्नोमि प्रियवयस्यविनाशदुःखितहृदयः एतावन्मात्रमपि मरणस्य कालहरणं कर्तुम्] ।

Mon.—Noble Sir, it is no secret, nor very painful, but with my heart-stricken at the loss of my dear friend I cannot brook even this much loss of time in dying.

राक्षसः—(निःश्वस्यात्मगतम्) कष्टम् एते सुहृद्व्यसुनेषु परमुशानीना प्रत्यादिश्यामहे वयमनेन । (प्रकाशम्) भद्रं, यदि न रहस्यं नातिगुरु तच्छ्रोतुमिच्छामि ।

Rakshasa—(*Sighing—To himself*) Hard ! This self of mine supremely indifferent in his friend's straits. is being shamed by this man. (*Aloud*) Good man, if it is neither a secret, nor very painful, I wish to hear it.

CHARCHA

1. रज्जपाशेन—रज्जुस्थितः पाशः the noose at the end of the rope. तेन। करणे इत्या। In यावत् सम्पादयामि, we have यावद्भोगे भविष्यति लट्।

2. व्यमनमब्रह्म &c.—ब्रह्म is वेद here। By transference of epithets the vow to be taken, the rites to be observed &c., while reading the Vedas are also ब्रह्म। In this sense ब्रह्म चरति इति ब्रह्म + चर + णिनि कर्त्तरि ब्रणे = ब्रह्मचारी one observing the vow necessary to read the Vedas *i. e.* a student of the Vedas. Next समानी ब्रह्मचारी मब्रह्मचारी a fellow student in the Vedas. समान becomes स by the rule "चरणे ब्रह्मचारिणः"। Now by another transference of epithets मब्रह्मचारिण is here made to mean a fellow student only (not necessarily in the Vedas but in any branch of knowledge)। Again व्यमन which means a calamity. is taken here as a subject of study !। व्यमने मब्रह्मचारी व्यसन मब्रह्मचारी &c. The sense is, both of us are equally in distress—mourning an intimate friend.

3. गुह्यम्—गुह्य संवरणे + क्यप् कर्मणि गुह्यम् to be concealed. गीह्यम् is also available. because the Varttika "शन्दिदृष्ट्यो वा", as seen in the Kasika, makes क्यप् optional with ग्यन्।

4. अतिभारिकम्—भार weight. अतिशयितो भारः अतिभारः a great burden. सः अस्ति अस्मिन् वा इति अतिभार + ठन् सत्वर्थे अतिभारिकम् very oppressive, *i. e.* painful to relate.

5. सुहृद्व्यसनेषु—The व्यसन was mani-fold. His life was threatened ; his belongings all confiscate ; his wife and child thrown into prison. Cf.—"गृहीतगृहसारनेन" सपुत्रकलत्रं संयम्य &c. Act I. Hence the plural in व्यसनेषु।

6. प्रत्यादिश्यामहे—प्रत्यादिश is निराकृति supplanting, putting to

shade &c. Cf.—“प्रत्यादेशो रूपवतीनाम”, *Sak.* Act II. I think I am very fond of my friend and doing for him what no one else would have done. Hence I am at the top of the list of men that are devoted to their friend. But here is a man with a better sense of one's duty to a friend. This man has ousted me from my position at the top of the list—प्रत्यादिशामहे वयमनेन ।

20. पुरुषः—अहो णिव्वन्सो अज्जस्स । का गर्हे । णिवे-
देमि । अत्थि दाव एत्थ णअरे मणिआरसेट्ठो विह्वुदासी नाम ।
[अहो निर्वन्सः आर्यस्य ! का गतिः ? निवेदयामि । अस्ति
तावत्त्र नगरे मणिकारश्चेष्टो विष्णुदासो नाम] ।

Mal—Oh the insistence of Noble Sir ! What help ? I will tell you. There is a banker jeweller in this city named Vishnudasa.

राक्षसः—(आत्मगतम्) अस्ति विष्णुदासश्चन्दनदासस्य
सुहृत् । (प्रकाशम्) किं तस्य ?

Rakshasa.—(*To himself*) There is Vishnudasa Chandana-
dasa's friend. (*Aloud*) What of him ?

पुरुषः—सो मम पिअवअस्सो [स मम प्रियवयस्यः] ।

Man.—He is my dear friend.

राक्षसः—(सहर्षमात्मगतम्) अये प्रियवयस्य इत्याह
अत्यन्तसंनिहृष्टःसम्बन्धः । इन्त ज्ञामस्ति चन्दनदासस्य सुहृत्ता-
न्तम् । (प्रकाशम्) भद्रं किं तस्य ?

Rakshaka.—(*With joy—to himself*) Ha ! he says his
dear friend. The relationship is very close. Oh joy, he must
know the news of Chandandasa. (*Aloud*) What of him, my
good man ?

पुरुषः—सो संपदं दिग्गामभरणादिविह्वो ज्वलनं प्रवेसिदु-
कामो णअरादो णिक्कन्तो । अहं वि जाव तस्म असुणिद्व्वं
ण सुणेमि ताव अत्ताणं उव्वन्धिअ वावाटयिदुं इमं जिणज्जाणं
आअदो [स सम्प्रति दत्ताभरणादिविभवो ज्वलनं प्रवेष्टुकामो
नगराद्भ्रष्टान्तः । अहमपि यावत् तस्य अश्रोतव्यं न शृणोमि
तावदात्मानम् उद्वध्र व्यापाटयिमुम् इदं जीर्णद्वानमागतः] ।

Man—He, now with jewellery and other wealth given away, has gone out of the town with a mind to enter fire. I too have come to this garden in ruins to kill myself by hanging before I hear of the unbearable about him.

CHARCHA

1. निर्वन्धः—Importunity उपरोधः । cp. “निर्वन्धसञ्जातरुषा” ।
2. अत्यन्तसंनिहृतः &c.—अत्यन्तं संनिहृतः very close. सुपसुपा । Hence possibly he can tell me what has become of Chandanadasa.
3. दत्ताभरण &c.—आभरणान आदिरस्य आभरणादिः । स चासौ विभवश्च । दत्तः आभरणादिविभवः अनेन ।
4. अश्रोतव्यम्—Not fit for the ears (cf.—“किसनेन अश्रोतव्येन श्रुतेन”—Act V, Para 8), *i. e.*, the news of death.

21. राक्षसः—भद्र, अग्निप्रवेशं सुहृदस्ते को हेतुः ?

“किमौषधपथ्यातिगैरुपहतो महाव्याधिभिः”—

Rakshasa.—Good man, what is the reason for your friend entering the fire ? Is he stricken by fell diseases beyond the reach of remedies ?

पुरुषः—एहि एहि [नहि नहि] ।

Man.—No, no.

राक्षसः—“किमग्निविषकल्पया नरपतीर्निरस्तः क्रुधा ।”

Rak.—Is he cast off (*i.e.*, persecuted) by the king's wrath which is all but fire and poison ?

पुरुषः—अज्ज सज्जं पावं सन्तं पावं । चन्द्रउत्तस्स जणवदे ण णिसंभापडिवत्ति [आर्थ्य, शान्तं शाटं शान्तं पापम् । चन्द्रगुप्तजनपदे न नृशंसाप्रतिपत्तिः] ।

Man.—Begone sin ! Begone sin ! Noble Sir there is no adoption of cruelty in the kingdom of Chandragupta.

राक्षसः—“अलभ्यमनुरक्तवान् कथय किं नु नारीजनं”—

Rak.—Did he feel interested in some unapproachable female ?

पुरुषः—(कर्णौ विधाय) सन्तं पावं । अभूमि क्खु एसो अविणअस्स [शान्तं पापम् । अभूमिः खलु एषः अविनयस्य] ।

Man.—(*Blocking his ears*) Begone sin ! He is no subject for indecorum.

राक्षसः—“किमस्य भवतो यथा सुहृद एव नाशोऽवशः” ॥१६॥

Rak.—Has unavoidable loss of friend happened to him as to you ?

पुरुषः—अज्ज अह इं [आर्थ्यं, अथ किम्] ।

Man.—What else, Noble Sir (*i. e.*, Yes).

राक्षसः—(सावेगमात्मगतम्) चन्दनदासोऽस्य प्रियसुहृत् इति तद्विनाशो हुतभुजि प्रवेशहेतुः इति यत्सत्यं चलितमेवास्ते युक्तस्नेहपक्षपातात् हृदयम् । (प्रकाशम्) तद्विनाशञ्च, प्रिय-सुहृदत्मन्ततया मत्तंव्ये व्यवसितस्य सुचरितञ्च, विस्तरणं श्योतुमिच्छामि ।

Bak.—(With agitation—To himself) Chandanadasa is his dear friend ; so his death is the reason for entering into fire ; thus really my heart indeed stands trembling from a reasonable partiality through affection. (*Aloud*) I wish to hear in detail of his friend's death and of the good deeds of him who is about to die through love for his dear friend.

GHARCHA

1. किमौषध &c.—औषधानां पत्याः औषधपथः with the समासान्त affix अ । तम् अतिगच्छन्ति इति औषधपथ + अति + गम + ड कर्त्तरि । स ते मितम् 'औषधानां' भेषजानां 'पत्यान्' वत्सं 'अतिगच्छन्ति' अतीत्य वत्तन्ति ये तादृशैः अचिकित्स्यैः 'सहावाशाधिभिः' क्रूररीरैः 'उपहतः' प्रपौडितः 'किम्' येन स प्राणान् परित्यज्य रोगग्रन्थानां परिहर्त्तुमिच्छति ?

2. किमग्नि &c.—अग्निश्च विषश्च अग्निविषे fire and poison ईषद-समाप्ते अग्निविषे इति अग्निविष + कल्पप् स्त्रियाम् । स ते मितं न चेद्रेःगलानः तर्हि 'अग्निवधकल्पया' अग्निवधकल्पया विषतल्पया वा नरपतेः' दुरात्मनो राजरुद्रगुणस्य 'क्रूधा' अकारणरोषेण 'निरस्तः' समाक्षिप्तः 'किम्' येन आत्मानं व्यापाद्य राजरोषं परिहर्त्तुमिच्छति ?

3. नृश सा &c.—शंसनम् इति शंस + अभावे स्त्रियां शंसा killing. नृशंसा नृशंसा killing of men ; hence *cruelty* नृशंसायाः प्रतिपत्तिः adoption of cruelty. Cr—नृशंसा निष्प्रा प्रतपत्तः प्रहत्तः cruel measure Translate—No cruel measures are adopted &c.

4. अलभ्यम् &c.—'कथय' ब्रूहि स ते मितम् 'अलभ्य' दुष्प्राप्तं 'नारीजनम् अनु' स्त्रियं काञ्चिदनुसन्धाय 'किं नु रक्तवान् किं वा प्रणयवान् आसीत्' येन तदप्राप्तौ निर्विषयः प्राणान् त्यक्तुमुद्यतः ?

5. अनुरक्तवान्—अनु should be separated as a कर्मप्रवचनीय । Or say उपसर्गवशात् सकर्मकत्वम् ।

6. नारीजनम्—कर्म प्रवचनीययोगी रथा (see above).

7. अभूमिः—अपावम्, अयोग्यः । वि + नी + अच् भावे विनय decorum. अविनय indecorum.

8. किमस्य &c.—'अस्य' मितस्य ते 'अवशः' अप्रतीकार्यः 'सुदुः' मितस्य 'बाध एव किं जातः' यथा महतः ? भवानिव सोऽपि मितनाशादिव मियते किम् ?

The four lines under inverted commas make up a complete verse.

9. चन्दनदासः &c.—चन्दनदासः अस्य विष्णुदासस्य 'प्रियसुहृत् इति' अतो हेतोः 'तस्य' चन्दनदासस्य 'विनाशः' विष्णुदासस्य 'हृतभुजि' अथौ 'प्रवेशहेतुः' प्रवेश-कारणम् 'इति' अस्मात् 'यतसत्य' नूनं 'युक्तः' युक्तयुक्तः 'यः' 'स्नेहस्य' अनुरागमा' पक्ष-पातः' अभिनिवेशः तस्मात् 'हृदयं चलितमेव' भिया विपमानमेव 'आस्ति' । चन्दनदासस्य मृत्युः प्रायः इति अप्रत्यक्षमपि युक्त्या अनुमानं शक्यते अस्तस्य पापशुद्ध्या कल्पने नै हृदयम् । Telang reads चन्दनदासस्य प्रियसुहृत्—this man is Chandana-
dasa's dear friend. This makes no difference in the sense. युक्तपक्षपातात् is Telang's reading ; Dhundhi reads युक्त पक्षपातात् which seems better. पक्षपातात् हेतोः चलितमेव आस्ति इति युक्तम् । Dhun-
dhi construes—"चलितमास्ति इति यत् तत् युक्तमेव इति व्यवहितेनान्वयः" ।

10. तद्वनाशम्—His death *i.e.*, the *Story* of his death. Obj. of श्रोतम् ।

11. प्रियसुहृत् &c. वतस + लच् = वतसल । वतसलः is कामवान् स्नेहवान् । प्रियसुहृदि वतसलः । तस्य भावः । तथा हेतुना 'भक्त्यै' मरणी 'व्यवसितस्य' उदयुक्तस्य विष्णुदासस्य रूचरितं पावनं वृत्तम् च श्रोतम् &c. विसरिण has प्रकृत्यादि तथा ।

22. पुरुषः—अदो अवरं ण सक्रणोमि मन्दभगो मरणस्य विघ्नमुत्पादेदुं [अतः अपरं न शक्नोमि मन्दभाग्यः मरणस्य विघ्नमुत्पादयितुम्] ।

Man—Ill-fated as I am, I cannot raise, after this, another obstacle to my death.

राक्षसः—भद्रं श्रद्धणीयां कथां कथय ।

Rak.—Good man, relate this story which is worth listen-
ing to.

पुरुषः—का गर्ह । एसौ क्खु णिवेदेमि । सुणादु अज्जो [का गतिः ? एष खलु निवेदयामि । शृणोतु आर्य्यः] ।

Man—What help ? Here I am telling ; let Noble Sir listen.

राक्षसः—भद्र, अवहितोऽस्मि ।

Rak.— Good man, I am attentive.

पुरुषः— अत्रिय एतद्य नगरे मणिआरसेष्टो चन्दणटासो नाम
[अस्ति अत्र नगरे मणिआरसेष्टो चन्दनटासो नाम] ।

Man—In this city lives the banker-jeweller Chandanadasa by name.

राक्षसः—(सविषादमात्मगतम्) एतदपाहतमस्मच्छोक-
दौक्षाहारं देवेन । हृदय स्थिरौभव किमपि ते कष्टतरमाकण-
नौयप्रस्ति । (प्रकाशम्) भद्र, श्रूयते मित्रवत्सलः साधुः ।
किं तस्य ?

Rak.—(In despair—to himself) Here is opened by Fate the door to my initiation of grief. O heart, be steady ; there is something very terrible for you to listen to. (Aloud) Good man, it is reported that his honourable self is affectionate towards his friends. What of him ?

पुरुषः—सो एदस्स विष्णुदासस्स पियवअस्सो होदि [स
एतस्य विष्णुदासस्य प्रियवयस्यो भवति] ।

Man—He is a dear friend to this Vishnudasa.

राक्षसः—(स्वगतम्) सोऽद्यमभ्यणः शोकवज्रपातो हृदयस्य ।

Rak.—(To himself) Here, the stroke of the thunderbolt of grief of my heart is imminent.

पुरुषः—तदो विष्णुदासेण वअस्ससिण्हसरिसं अज्ज विस्स-
विदो चन्दउत्ता [ततः विष्णुदासेन वयस्यस्सेहसदृशम् अथ
विज्ञापितश्चन्द्रगुप्तः] ।

Man—Now Chandragupta was informed to-day by Vishnudasa as befitting the love for his friend.

राक्षसः—कथय किमिति ।

Rak.—Say what it was.

पुरुषः—देव मह गेहे कुटुम्बभरणपञ्जता अत्यवता अत्थ ।
ता एदिणा विणिमएण सुञ्जिअट्टु पिअवअस्सो चन्दणटामोत्ति
[देव; मम गेहे कुटुम्बभरणपर्याप्ता अर्थवता अस्ति । तत्
एतेन विनिमयेन सुचरतां प्रियवयस्यश्चन्दनदासः इति] ।

Man—Sire, there is money enough in my house to support your dependants ; so, in exchange for it, let my dear friend Chandanadasa be released.

CHARCHA

1. अस्मच्छोक &c.—दीक्षण दोक्षा initiation. शोके दीक्षा । अस्माकं शोकदीक्षा । तथा: दारम । As yet Rakshasa has not wept, deaths and other calamities notwithstanding. He would weep now—receive his initiation at weeping.

2. अभ्यर्ण—आभ + अर्ण + क्त कर्त्तरि अभ्यर्ण or अभ्यर्णित । The former means *near*, at hand ; the second signifies *distressed* (better क्त कर्मणि) । Cp -“अभारणमागतकृत” &c.—Raghu. The blow is at hand, *i. e.* the man is going to utter the terrible words announcing Chandanadasa's death.

3. वयस्यस्येह &c.—कुटुम्ब is पोष्य-गे । कुटुम्बानां भरणम् maintenance of dependants. तस्मै पर्याप्ता enough for their maintenance—Here कुटुम्ब is ambiguous. It may be taken as referring either to वयसादास or to चन्द्रगुप्त । It is usually taken with reference to वयसादास । But then the offer becomes a contemptible one, at least not big enough to tempt Chandragupta. Why should Chandragupta design to accept as ransom for Chandanadasa the petty allowance which a shop-keeper gives to his relatives ? It seems better to take कुटुम्ब as referring to चन्द्रगुप्त । “I

have immense wealth, equal to what your majesty spends after your relatives. All that is at your disposal; may it please your majesty to accept it as ransom for Chandanadasa? This would be in keeping with the position of Chandanadasa and also of Chandragupta, besides being "प्रयवयस्य च हसदृशम्" as the text asserts.

23. राक्षसः—(स्वगतम्) साधु भो विष्णुदास साधु ।
अहो दशितो मित्रस्नेहः । कुतः ?

पितृन् पुत्राः पुत्रान् परवदभिहिंसन्ति पितरौ

यदर्थं सौहार्दं सुहृदं च विमुञ्चन्ति सुहृदः ।

प्रियं मोक्षं तद् यो व्यसर्नामिव सद्यो व्यवसितः

क्षतार्थाऽयं सोऽर्थस्तव सति वणिक्त्वं सपि वणिजः ॥ १७ ॥

(प्रकाशम्) भद्र ततस्तथाभिहितेन किं प्रतिपन्नं मौर्ध्वेण ?

Rakshasa—(To himself) Bravo, O Vishnudasa, Bravo ! Love for friend is truly shown by you. (Do you ask) How?—That wealth of thine, a trader who is prepared forthwith to avoid like a calamity that dear thing for the sake of which sons kill fathers and fathers kill sons like enemies and friends renounce friendship in their friends, has served its ends, your trade-instinct not withstanding. (Aloud) Good man, what was done by Maurya thus informed ?

अन्वयः ॥ यदर्थं पुत्राः पितरः पुत्रान् परवत् अभिहिंसन्ति, सुहृदः सुहृदि सौहार्दं विमुञ्चन्ति च सः अयम् अर्थः वणिजस्तव वाणिक्ये सत्यपि क्षतार्थः, यः (त्व) तत् प्रियं व्यसनं नव सद्यो मोक्षं व्यवसितः । व्याख्या—'यदर्थं' यन्नमित्तं यस्य हेतोः पुत्राः पितृन् पूज्यान् जनकान् 'पितरः पुत्रान्' प्रियान् सुतान् 'परवत्' रिपव इव 'अभिहिंसन्ति' सन्ति । नहन्ति सुहृदः' सखायः सुहृदं सुहृद्वयं यत् 'सौहार्दं' सख्यं तत् 'विमुञ्चन्ति च' विजहत्यापि 'सः अयम्' सर्वातिशयो 'अर्थः' धनं 'वाणजः' पण्यजीविनः 'तव वाणिक्ये' वाण्यभावे 'सत्यपि' तं वाण्यभावनादप्य क्षतार्थः सफलो जातः 'यः'

त्वं 'तत् प्रिय' प्रार्थनीयं वस्तु अर्थमिति यावत् व्यसनमिव' विपदमिव 'सद्यः' तत्क्षणम् एकपदे इत्यर्थः 'मोक्तुं' हातुं 'व्यवसतः प्रयतसे । अर्थं लुब्धा हि वणिजो भवन्ति, वणिक् च त्वमसि । तथापि अकारणं सन्नमिच्छे व्यजसि तत् सर्वथा सफलता ते अर्थवत्ता इति भावः ।

CHARCHA

1. सौडाहंम्—सुहृदो भावः इति सुहृत् + अण् । “दृङ्गसिञ्चन्ति पूर्वं पदस्य च” इत्युभयपदभाजः । सुहृद्. सा भाव इति तु सौहृदम् । See also Sakuntala.

2. प्रियम्—सामान्ये नपुंसकम् । Refers to प्रियवस्तुनाम् । Hence तत् is in the neuter.

3. व्यसनम् &c. —व्यसन is विपद् । People avoid disasters with promptitude (सद्यः) । You are renouncing wealth without hesitation. Hence the resemblance. Dhundhi takes it differently thus—“स्त्रीदूतपानादिव्यसनमिव । तद्वि व्यसनाभिः अतिप्रयतया दुस्त्राजम् इति भावः” । That is to say, just as wine, woman and similar vices are hard to discard to the ordinary run of men so is wealth to a trader. Hence construe—व्यसनमिव प्रिय तत् यः सद्यो माक्तुं व्यवसतः &c. Step by step is one weaned of these vices, but you leave fortune at one bound (सद्यः)—a good construction undoubtedly.

4. सति वणिज्जि—अनादरे ऽमी । Or, if it be contended that अनादर is already expressed by अपि, then take it as भावे ऽमी ।

5. किं प्रतिपन्नं मौर्थ्येण—What course did Maurya adopt ?

24. पुरुषः—इज्ज, ततो एव भस्मिटेण चन्दुत्सेण पडि-
मणितो सेट्टो विङ्गुदासो—एण मए अत्थस्स कारणेण चन्दुणदासो
संजमिदो किंदु पच्छाटिदो अण्णिणं अमच्चरक्खसस्स घरअणो त्ति
बहुसो जाणिटं । तेण वि बहुसो जाचिटेण ण समप्यिटो त्ति ।
ता जदि तं समप्येदि ततो अत्थि से मोक्खो । अण्णहा प्पाण-

हरो से दण्डो” त्ति भणित्त्वा वज्रदण्डाणं आणीदो चन्द्रगुप्तो ।
 ततो जाव वञ्चस्म चन्द्रगुप्तस्म असुगुणदब्धं ण सुणोमि ताव
 जलणं प्पविसमि त्ति मेढो विद्धुदासो णअरादो णिकन्दो । अहं
 वि िद्धुदासस्मअसुगुणदब्धं जाव ण सुणोमि ताव उच्चन्धिअ
 अत्ताणं वावादेमि त्ति इदं जिणुणुज्जाणं आअदो [आर्य्य, ततः
 एवं भणितेन चन्द्रगुप्तेन प्रतिभणितः श्रेष्ठो विष्णुदामः- “न
 मया अर्थस्य कारणेन चन्द्रगुप्तः संयमितः किन्तु प्रच्छादितः
 अनेन अमाल्यराक्षसस्य गृहजनः इति बहुशो ज्ञातं तेनापि
 बहुशो याचितेन न समपिंते इति । तत् याद तं समप्यति ततः
 अस्ति तस्य मोक्षः अन्यथा प्राणहरोऽस्य दण्डः” । इति
 भणित्वा वधस्थानमानयितश्चन्द्रगुप्तः । ततो “यादृह्यस्य-
 चन्द्रगुप्तस्य अश्रोतव्यं न शृणोमि तावत् ज्वलनं प्रविशामि”
 इति श्रेष्ठो विष्णुदामो नगरान्निष्क्रान्तः । अहमपि विष्णुदामस्य
 अश्रोतव्यं यावन्न शृणोमि तावदुद्वध आत्मानं व्यापादयामि
 इति इदं जोर्णायानमागतः] ।

Man—Noble Sir, thus informed Chandragupta replied thus to Banker Vishnudasa—Chandanadasa is imprisoned by me not through the inducement of (i. e., for the sake of) money, but because it has transpired from many sources that Minister Bakshasa's wife is concealed by him. He again has not delivered her up though repeatedly asked (to do so). Well, if he delivers her up there is release for him, otherwise the sentence that will take away life. Saying this he caused Chandanadasa to be led to the place of execution. Next Banker Vishnudasa went out of the city thus resolved—“I

will enter fire by the time I do not hear the unbearable of friend Chandanadasa." I too have come to this garden in ruins with a view to kill myself by hanging by the time I do not hear the unbearable about Vishnudasa.

CHARCHA

1. भणितेन—भण + क्त + संधि भणित addressed &c.
2. अर्थस्य कारणेन—कृ + णिच् + ल्यट् भावे कारण urging. अर्थस्य धनस्य यत् कारणं प्रेरणा तेन हेतुना । कारणं should not be taken here as 'cause'; for then अर्थं and कारणं, become identical and must take the same विभक्ति yielding अर्थेन कारणेन instead of अर्थस्य कारणेन ।
3. प्राणहरः—प्राणान् हरतीति प्राण + हृ + अच् कर्त्तरि ।
4. आनायितः—आ + नी + णिच् + क्त कर्मणि ।

25. राक्षसः—भद्र, न खलु व्यापाटितश्चन्दनदासः ?

Rak.—Good man, I hope Chandanadasa is not killed yet.

पुरुषः—अज्ज दाव वावाटीअट्टि । सो वल्लु संपदं पुणो पुणो अमच्चरकलरुस चरअणं जाचीअट्टि । ण वल्लु सो मित्तवच्छल-
दाए समपेट्टि । ता एट्टिणा कालणेण होदि से मरणस्स काल-
हलणं । अट्टय तावद्दयापाटयति । स खल्लु साम्मतं पुनः पुनः
अमात्यराक्षसस्यगृहं नं याच्यते । न खल्लु सः मित्तवत्सलतया
समपयति । तत् एतेन कारणेन भवति तस्य मरणस्य काल-
हरणम्] ।

Man.—He will be killed to-day. He is now being repeatedly demanded (the delivery of) the wife of Minister Rakshasa, but through his love for his friend, he does not deliver her up; for this reason there is being loss of time in his execution.

राक्षसः—(सहर्षमात्मगतम्) साधु, वयस्य चन्दनदास साधु ।

शिविनेव समुद्भूतं शरणागतरक्षणात् ।

निचोयते त्वया साधो यशोऽपि सुहृदा विना ॥१८॥

Rak.—(With joy—to himself) Bravo ! Friend Chandanadasa, Bravo ! Good man, as by Sivi, fame from the protection of a refugee is being earned by you through your friend as the bird.

CHARCHA

1. सः गृहजनं याच्यते—सः is the अप्रधानकर्म of याच्यते । It has become उक्त by अप्रधाने दुहादीनाम् ।

2. भवति तस्य—Telang reads न करोमि । The sense then becomes—I cannot delay my death, because Chandanadasa is firm in his refusal. This is obviously absurd. See Text Para 26.

3. अन्वयः ॥ हे साधो, सुहृदा विना त्वया अपि शिविना इव शरणागतरक्षणात् समुद्भूतं यशं निचोयते । व्याख्या—हे 'साधो' सज्जन 'सुहृदा' मित्रेण मित्ररूपेण इत्यर्थः 'विना' पाँचथा मल्लक्षणेन कपोतेन करणभूतेन 'त्वया अपि शिविना इव' औशनरेण राज्ञा यथा तथैव 'शरणं' रक्षितारम् 'आगतस्य' प्राप्तस्य जनसा 'रक्षणात्' वाचात् 'समुद्भूतं' जातं यत् 'यशः' तत् 'निचोयते' अर्जयति । शरणागतपालक इति शिवेर्यशः कपोतात् जातं तवापि तदेव यशो मत्त इति भावः । पुराकिल शिवेः परोवाच्यं कपोतसूक्तिं सांग्रमभिधावनं यस्मिन्नरूपे इन्द्रं प्राप तः । कपोतो राजानं शरणमाप स च खट्वेहमपायत्वा तच्छेनात् ररक्ष इति पौराणिकौ कथा । (See Act I. 23).

4. शिविनेव—Dhundhi reads शिवैरिव, but also notices शिविनेव in his commentary. Dr. Hillebrandt's collation also includes शिविनेव । With शिवैरिव Dhundhi is forced to adopt the bad construction सुहृदा विना अपि ।

5. सुहृदा विना—This has puzzled Dhundhi who takes विना as the private अव्यय and explains—'तेन (शिविना) हि शरणागतस्य सन्निधावेन स्वावनाशाऽभ्युपगतः त्वया तु सुहृदा विनापि...मम अप्रधाने इदं यशो निचोयते इत्यहो शिवैरपि त्वमाधकगुणः' । We take वि in the sense of

पक्षिन् । “विः स्यात् पक्षिष्वनव्ययम्” इति विश्वः । Also Comp वि meaning (bird) in ‘अनुष्मृतास्त्रण्डलसूनुविक्रमः’—in Kirat I Sl. 24. Sivi earned his fame with a bird (कपोत) ; in your case I am the bird (see व्याख्या) । Or thus—सुहृदा विना अपि, मल्लचयेन वन्धुना विनापि त्वया यशः निश्चीयते । यतः अहमकृतकृत्यः त्वं खलु कृतौ ।

26. (प्रकाशम्) भद्रं गच्छ गच्छेदानीं शीघ्रम् । विष्णु-
दासं ज्वलनप्रवेशान्निवारय । अहमापि चन्दनदासं मरणा-
श्लोचयामि ।

(Aloud) Go, good man, go quick ; stop Vishnudasa from entering into fire. I too will save Chandanadasa from death.

पुरुषः—अऽ उण केण उवाएण तुमं चन्दनदासं मरणादी
मोचेमि [अथ पुनः केनोपायेन त्वं चन्दनदासं मरणात्
मोचयसि] ?

Man—By what means will you now save Chandanadasa from death ?

राक्षसः—(खड्गमाकृत्य) ननु अनेन व्यवसायसुहृदा निस्त्रिं-
शेन । पश्य—

निस्त्रिंशोऽयं विगतजलदाकाशसङ्काशमूर्ति-

र्युडस्रडापुलकित इव प्राप्तसख्यः करेण ।

सत्त्वोत्कर्षात् समर्गनिकषे दृष्टसारः परैर्मै

मित्रसन्हाह्वयशमधुना साहसे मां नियुङ्क्त ॥ १८ ॥

Rak.—(Drawing his sabre) Verily, with this sword the friend at darings. Behold ! This sword now drives me to deeds of daring, overpowered as I am through love of friend—the sword whose look shines like that of the sky with clouds vanished ; which with union secured with my hand and through exuberance of valour is as if overjoyed from its fondness for a fight ; which has its might witnessed by my enemies on the touch-stone of battle.

CHARCHA

1. ज्वलनप्रवेशात्—“वारणार्थानाम ई षतः” इति अपादानत्वात् ५मी ।
2. मरणात्—“भीवार्यानां भयहेतुः” इत्यपादानत्वात् ५मी ।
3. व्यावसायसुहृदा निस्त्रिंशत्—वि + अव + सो + चञ् भावे व्यवसाय enter-
prise. निर्गतः त्रिंशतः इति निर् + त्रिंशत् + डच् समासान्त निस्त्रिंशः literally
that which has passed thirty, i. e. more than thirty. Hence
a sword measuring more than thirty *finger breadths* is निस्त्रिंशः
(निर्गतास्त्रिंशतः अङ्गुलिभ्यः) । Again age exceeding thirty year gives
निस्त्रिंशान् वर्षाणि &c. व्यवसायस्य सुहृतं a companion at my darings
&c. This sword has helped me out of many tight situations
it will stand by me now too. In other words—“With this
sword I will rescue him from the executioners.”

4. अन्वयः ॥ विगतजलदाकाशसङ्काशमूर्त्तः समरनिकषे परैः दृटसारः,
सख्यात्कर्षात् युद्धशङ्कापुलकित इव करेण प्राप्सखाः अः मे निस्त्रिंशः मिनस्त्रिंशत्
विवशं नामधुना साहसि नियुक्तं । व्याख्या—‘विगता’ दूरीभूताः ‘जलदाः’ मेघाः
यस्मात् तादृशं यत् ‘आकाश’ तत्र सङ्काशा’ सर्वा मूर्त्तः’ रूपं तस्य तादृशः नभो-
नील इत्यर्थः ‘आप च’ समररूपे रणस्थलारूपे ‘निकषे परीक्षाप्राप्तौ ‘परैः’ शत्रुभिः
‘दृष्टः’ इत पूर्वमनुभूतः ‘सारा’ बल यस्य तादृशः अतएव अभयप्रदः पुनश्च सत्त्वस्य’
आत्मनः शौर्यस्य ‘उत्कर्षात्’ प्राचुर्यात् हेतोः यद् रणकर्माणि या ‘शङ्का’ अत्यन्तकी
इच्छा तथा ‘पुलकित इव’ जातपुलक इयं सन् ‘करेण’ मम दार्ढ्येन हस्तं न सह
‘प्राप्त’ लब्ध ‘सखा’ साहचर्यं येन तादृशः निष्काशः करेण घृता भूत्वा इत्यर्थः
‘अः मे निस्त्रिंशः’ सङ्काशः मिनस्त्रिंशत् सुहृदात्सख्यात् ‘विवशं पराद्यत्तम आत्मनि
अप्रभुमतिं यावत् ‘माम् अधुना’ आत्मन् चक्षे ‘साहसि’ हृटकर्मणि घातकावद्रव्यरूपे
‘नियुक्तं’ भृत्यान्वयव्यापारयत् एतत् पश्य इति पूर्वेषु सन्वयः ।

5 विगतजलद &c.—See व्याख्या । Polished steel is often com-
pared to the blue sky. Thus असिस्थान in ‘ते चाकाशसंश्यामसुत्पत्य
परमर्षयः’ । Dhundhi reads सजलजलदव्यामसङ्काशमूर्त्तः and explains
“सजलः जलधारास हतश्चाभौ जलदव्यामसङ्काशमूर्त्त इ...धाराजलस हतत्वादेव युद्ध-
शङ्कापुलकित इव इत्युत्प्रेक्षा धाराजलकाणिकानां पुलकसाः स्वसम्भवात् । He
first compounds जलद and व्याम् into a हन् । The sword resem-
bles both— नैलान् मन्व्यगुणाभ्यां जलदव्यामदृष्टान्तः” । Next he supposes
it was drizzling at the time, and the sword struck by a few of

the falling drops looked like having hairs on end. The idea seems far-fetched ; besides there is nothing in the text to show that it was raining then ; on the contrary Raksbasa was sitting in the open on a marble-slab which points to a fair day. By transference of epithets पुलकित may well mean *glad* without reference to actual पुलक (see next).

6 युद्धशङ्का &c.—पुलक horripilation. पुलकः सञ्जातः अस्य इति पुलक + इतत्तारकाटि पुलकित; having hairs on end. But generally *pleasure* sets the hairs on end ; hence by लक्षणा, पुलकित means *delighted* which is its sense here. Now see व्याख्या ।

7. प्रापतसखाः &c.—We may say—The sword is delighted at the prospect of a fight and hence has joined the hand—युद्धशङ्कापुलकितः अतएव प्रापतसखाः करेण सह ; Or—As Rakshasa draws the sword, the weapon, in touch with the hand expects a fight and is delighted—करेण सह प्रापतसखाः अतएव युद्धशङ्कापुलकितः ।

8. सत्त्वोत्कर्षात्—A weak person funks a fight, but the sword in its plenitude of prowess longs for it—it has युद्धशङ्का । हेतौ प्रमी । The prowess of the wielder of it is attributed to the sword.

9. विवशम्—वशम् आयत्तता । विगतं वशमस्य विवशः powerless. I cannot resist the urgings of the sword, love for friend has possessed me, I have lost control of myself.

10 नियुङ्क्ते—नि+युज+लट् ने । नि+युज has the idea of *command*. The sword commands me, I cannot say 'nay' because I am विवश ।

27. पुरुषः—अज्ज एव' सेट्टिचन्दणदासजोवितपदानपि-
सुणिदं विममदसाविपाअणिपडिदं साधु ण सक्कणोमि तुमं
णिगणीअ पडिवत्तुं । किं सुगिहीटणामहेअ अमच्चरक्खसपादा
तुह्मे दिट्ठिआ दिट्ठा [आय्ये, एव' अट्ठिचन्दनदासजोवितप्रदान-

पिशुनितं विषमदशाविपाकनिपतितं साधु न शक्नोमि त्वां
निर्णीय प्रतिपत्तुम् । किं सुगृह्यैतनामधेया अमात्यराक्षस-
पादा यूयं दिष्टा दृष्टाः] ? (इति पादयोः पतति) ।

Man — Noble Sir you, thus disclosed by the grant of life to Banker Chandanadasa, but fallen into a turn of the rough stage of life I cannot very well make out with certainty. Are you the revered Minister Rakshasa of auspicious name luckily seen (by me) ? (Falls at his feet).

राक्षसः— उत्तिष्ठोत्तिष्ठ, अन्नमिदानीं कालहरणेन । निवे-
दयतां विष्णुदासाय एष राक्षसश्चन्दनदासं मरणान्मोचयति (इति
“निस्त्रिशोयम्—” इत्यादि पठन्न क्लृष्टखड्गः परिक्रामति) ।

Rak — Get up, get up ; away with loss of time. Let Vish-
nudasa be informed that Rakshasa here is saving Chandana-
dasasa from death. (Goes round with sword drawn repeating
the verse “निस्त्रिशोयम्” &c.)

पुरुषः— ता करिहि मे प्रसादं संदेहनिर्णयण [तत् कुरु मे
प्रसादं सन्देहनिर्णयेन] ।

Man. — Then do me the favour by removing my doubts.

राक्षसः— मोऽहमनुभूतभर्तृ विनाशः सुहृद्वपत्तिहेतुः अनायर्षो
दुर्गृह्यैतनामधेयो यथार्थो राक्षसः ।

Rak. — He am I Rakshasa in its true sense, who saw the
death of his master ; who is the source of calamity to his
friends ; who is ignoble and of inauspicious name.

CHARCHA

1. आद्यं etc.—‘एवम्’ अनेन प्रकारेण ‘विषमदशायाः विपाके निपतितं
श्लिष्टिनः चन्दनदासस्य जीवितप्रदानेन’ जीवितप्रदानप्रतिज्ञया ‘पिशुनितं सूच्यते

अनात्तराचसख्त्वाः इति तद्वितं 'त्वां निर्णय प्रतिपत्' स एव त्वमिति निश्चित्य शङ्कितुं 'साधु न शङ्कामि' । ततः पृच्छामि 'किं सुगृहीतनामधेया अनात्तराचसपादा यूयं दिष्ट्या' भाग्यवलीन 'मया दृष्टाः' ?

2. आकृष्टखङ्गः—Telang's आकृष्ट खङ्गम् is rejected, because the खङ्ग is already आकृष्ट । See above—' खङ्गमाकृष्ट) नन्वेन &c. We cannot say that खङ्गमाकृष्ट above should be dropped, because there the खङ्ग is described as प्राप्तसखाः करण which becomes inconsistent if the खङ्ग is not already आकृष्ट ।

3. अनुभूत &c.—'अनुभूतः भक्तः' नन्दस्य 'विनाशः' अनेन । तथापि न हृतः अतएव यथार्थो राक्षसः ।

4. सुहृद्विपत्ति &c.—'सुहृदां' कौन्तादीनां 'सुहृदः' चन्दनदामसा च या 'विपत्ति' विनाशः तस्य हेतुः तथापि भवन्त इव मरुते न कृतव्यवसायः अतएव अनार्थ्यचरणान् यथार्थो राक्षसः ।

5. दग्धं हीत &c.—'किं ब्रवीषि 'आर्य्य' इति 'सुगृहीतनामधेयः' इति च ? 'अनार्थ्यः दग्धं हीतनामधेयः' इति ब्रूहि ।

6. यथार्थो राक्षसः—अन्वर्थनामा राक्षसोऽङ्गम् । Comp. "अन्वर्थं तोऽपि ननु राक्षस राक्षसोऽसि"—Act V. 7.

28. पुरुषः—(सहर्षं पुनः पाटयोः पतित्वा) हो हो मानहे ! दिष्टिआ दिष्टोमि । प्पमोटंदु अमच्चपाटाः । अत्यि दाव एत्थ पढमं चन्दउत्तहृदएण अज्जमअडदासस्म वधो आणत्तो । सो अ केन वि अवहरिअ देसन्तरं णीदो । तदो चन्दउत्तहृदएण कोस एसो प्पमादो किदो ति अज्जमअडदासे समुज्जलिदो कौववज्जो घादअज्जणणिहणणेण णिव्वादिदो । तदो पडुदि घादग्ना जं (?) कं वि गिह्दिमत्थं अपुञ्चं पुरुसं पिडुदो वा अग्गदो वा पेक्खन्दि तदो अत्तणो जीविदं परिरखन्तो अप्पमत्ता वज्जहणे (?) वज्जं वावादेन्ति । एवं च गिह्दि-सत्थेहिं अमच्चपादेहिं गच्छन्तेहिं सेट्ठिचन्दणदासस्स वडो तुव-

रिदो ह्योदि [आश्चर्यम्, दिष्ट्या दृष्टोऽसि । प्रसीदन्तु अमात्य-
पादाः । अस्ति तावत् अत्र प्रथमं चन्द्रगुप्तहृतकेन आर्य-
शकटदासस्य वधः आक्षयः । स च केनापि अपहृत्य देशान्तरं
नीतः । ततश्चन्द्रगुप्तहृतकेन कस्मादिष प्रमादः कृत इति आर्य-
शकटदासे समुज्ज्वलितः कोपवह्निः घातकजननिहननेन निर्वा-
पितः । ततः प्रभृति घातका यं (?) कमपि गृहीतशस्त्रम्
अपूर्वं पुरुषं पृष्ठतो वा अप्रतो वा प्रेक्षन्ते ततः आत्मनः जीवितं
परिरक्षन्तः अप्रमत्ता वधस्थाने (?) वधं व्यापादयन्ति । एवञ्च
गृहीतशस्त्रैरमात्यपादैः गच्छद्भिः श्रेष्ठिचन्दनदासस्य वधः
त्वरायितो भवति] । (इति निष्क्रान्तः) ।

Man.—(Joyfully falling again at his feet)—O wonder !
Luckily are you seen. Let revered Minister be pleased.
The fact is—Here, previously, Noble Sakatadasa's execution
was ordered by cursed Chandragupta ; and he was removed
by some one from the place of execution and carried to
another country. Then the fire of wrath kindled on Noble
Sakatadasa was quenched by cursed Chandragupta with the
execution of the executioners, saying—"Why was such care-
lessness shown." Since then executioners, saving their own
life, kill the doomed renouncing carelessness (*i. e.*, without
fail), in the place of execution (?) if they see any strange
person, armed, before them or behind. Thus really the execu-
tion of Banker Chandanadasa becomes hastened by revered
Minister's going there with arms taken up (*i. e.*, sword drawn)
(*Exit*).

CHARCHA

1. शकटदासस्य वध आक्षयः—Telang reads शकटदासः वधस्थान-

माज्ञः—Sakatadasa was ordered to the place of execution. But this is bad grammar unless we take it as equivalent to शकटदानः वध्यस्थानं प्रति आज्ञः which again does not fully bring out the sense intended.

2. य कर्मणि—Here यम् is meaningless. The sense wanted is यदि प्रचलन्ति ततो व्यापादयन्ति । Is क in the प्राकृत a copyists' slip for कइ ?

3. अपूर्वम्—पूर्व here means पूर्वदृष्ट । न पूर्वः अपूर्वः ।

4. वध्यस्थानं &c.—This seems superfluous. अप्रमत्ता वध्य व्यापादयन्ति fully expresses the meaning. प्रसाद is अनवधानता carelessness. प्रमत्त careless. न प्रमत्तः not careless. अप्रमत्ता वध्यं व्यापादयन्ति kill the doomed guarding against carelessness. Some of Telang's manuscripts read अप्राप्तवध्यस्थानं वध्यं व्यापादयन्ति—They kill the victim even before they have reached the place of execution. This seems to agree better with वधस्तराघिता भवति ।

5. त्वरायितः—Expedited. See त्वरायितोऽस्मि. Act V Para 14.

29. राज्ञसः—(स्वगतम्) अहो दुर्वोधश्चाणक्यबटो-
नीतिमार्गः । कुतः—

यदि स शकटो नीतः शत्रोर्मतेन ममान्तिकं

किमिति निहतस्ते नैवायं वधाधिकृतो जनः ।

अथ न हतकं तादृक् कष्टं कथं नु विभावये-

दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ २० ॥

Rak—(To himself) Ha ! Inscrutable is the course of the policy of the brat Chanakya. (Do you ask) How ?—If Sakata was really led up to my presence at the instance of enemy, why then were the men employed for his execution killed by himself ? If, on the other hand, all this is not a hoax, how could he (Sakata think of such a terrible step ? Thus embarking on guesses my mind sees no conclusion.

अन्वयः ॥ स शकटः यदि शत्रोर्मतेन ममान्तिकं नीतः तेनैव अयं वधाधिकृतो

जनः किमिति निहतः ? अथ कृतकं न, तादृक् कष्टं कथं नु विभावयेत् ? मम मतिः इति तर्कारूढा निश्चयं न पश्यति । व्याख्या—‘स’ मम मित् ‘शकटः’ यदि ‘शत्रुभंनेन’ अरेचन्द्रगुप्तस्य सन्धनया ‘मम अन्तिकं’ समीपं ‘नीतः’ प्रापितः सिद्धार्थकेन ततः ‘तेनैव’ शत्रुणा चन्द्रगुप्तेनैव ‘अयं वधे’ हनने ‘अधिकृतः’ नियोजितः ‘जनः’ घातकजनः ‘किमिति निहतः’ कथं नाशितः ? नेदसुपपद्यते । तन्नासौ शत्रोभंनेन नीतः । ‘अथ’ पदान्तरे ‘कृतक’ मित्या ‘न’ शकटदासस्य मदनिकप्रापि तः अरिक्कृतकपटतामूलकं यदि न स्यात् तदा सः शकटः ‘तादृक्’ तथाविधं ‘कष्ट’ विषममनुष्ठानं कूटलेख्यलेख-जादिकं ‘कथं नु’ केन वा प्रकारेण ‘विभावयेत्’ चिन्तयेत् ? शत्रुपजापैरदूषितस्य शकटदासस्य मित्रोत्तमस्य तथा कारणं न सम्भवति । ‘मम मतिः’ मदीयं मनः ‘इति’ अनेन प्रकारेण ‘तर्कारूढा’ ऊर्ध्वे प्रवृत्ता सती ‘निश्चयं’ सिद्धान्तं ‘न पश्यति’ नावधारयति । उभयथापि असामञ्जस्यदर्शनात् अन्यतरपक्षाग्रयणे असमर्था अन्तरा एव आस्ते इत्येही दुर्वोधश्चाणक्यवटीनीतिमार्गः ।

CHARCHA

1. तेनैवायम्—For this Dhundhi reads क्रीडावेशात् । क्रीडसा आवेशः आविर्भावः तस्मात् । He means that anger is absurd at one's own doing.

2. कष्टम् etc.—‘कष्टं कृतसितं स्वामिद्रोहं कथं नु विभावयेत् कर्तुं बालेन चिन्तयेत् आचरन्दिव्यर्थः चिन्तनमपि तस्य अनुचितं किमुत आचरणम्’—*Dhundhi*

30. (विचिन्त्य)

नायं निस्त्रिंशकालः प्रथममिह कृते घातकानां विघाते

नीतिः कालान्तरेण प्रकटयति फलं किं तथा कार्यम्त्र ।

औदासीन्यं न युक्तं प्रियसुहृदि गते मत्कृते चातिघोरं

व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्कृत्यं कल्पयामि ॥२१॥

(इति निष्क्रान्ताः सर्वे) ।

षष्ठोऽङ्कः ।

(*Reflecting*) This is no time for the sword, the execution of the executioners having been carried out previously in a similar matter. Diplomacy bears fruit after an interval of time (*i.e.*, takes time to bear fruit); what is its use here? Indifference is not proper, my dear friend having come to this dire pass for the sake of myself. I have it—I will offer this my own person as his ransom. (*Exeunt all*).

END OF THE SIXTH ACT

अन्वयः ॥ इह प्रथमं घातकानां विघाते कृते अयं निस्त्रिशकालो न । नीतिः कालान्तरेण फलं प्रकटयति, अत्र तथा किं कार्यम् ? प्रियसुहृदि मतकृते एव चोरां व्यापत्तं गते औदासीन्यं न युक्तम् । ज्ञातम्—अहमिमां स्वतनुम् अस्य निष्कृत्यं कल्पयामि । व्याख्या—‘इह’ अस्मिन् वर्धाविमोचनकर्मणो ‘प्रथमं’ प्राक् शकटदास-मोचनकाले ‘घातकानां विघाते’ वधि ‘कृते’ सति ‘अयं निस्त्रिशस्य’ ‘कालो न’ खङ्गेन इह फलं न स्यात् । तत् किं नीतिः प्रयोक्तव्या ? न इत्याह— नीतिः’ नय-प्रयोगः ‘कालस्य अन्तरेण’ अवकाशेन वातीने काले इत्यर्थः ‘फलं’ सिद्धिं साफल्यमित्यर्थः ‘प्रकटयति’ दर्शयति । तत् ‘अत्र’ अस्मिन् कालान्तराक्षणे कर्मसिद्धे ‘तथा’ नोत्वा ‘किं कार्यं फलं स्यात् ? न किञ्चिदपि । इत्थं सह निस्त्रिशेन यद् नीतिरपि याता तदा औदासीन्येन स्यात्वा किम् ? न इत्याह—‘प्रियसुहृदि’ मित्रोत्तमे चन्दनदासे ‘मम एव कृते’ मदर्थमेव ‘चोरां दारुणां’ ‘व्यापत्तं गते’ विपदं प्राप्ते सति ‘औदासीन्यं’ निर्लक्षितता ‘न युक्तं’ न समीचोनम् । तत् किं कर्तव्यम् ? आ ‘ज्ञातं’ कर्तव्यं मया निर्णीतम् । किं तत इत्याह—‘अहम् इमां स्वतनुम्’ एतदात्मशरीरम् ‘अस्य’ चन्दनदासस्य ‘निष्कृत्यं’ मूल्यं ‘कल्पयामि’ उपस्थापयामि । खट्वेहोऽयं मितदेहस्य मूल्यं भविष्यति इत्यर्थः ।

CHARCHA

1. नायम् etc.—The reason is, as suggested by the man, this will hasten Chandanadasa's death.

2. कालान्तरेण—अन्तरम् an interval. कालस्य अन्तरम् an interval of time. तेन । अपवर्गे ष्या ।

3. किं तथा etc.—Because there is no time to lose.

4. औदासीन्यम्—ऊर्ध्वासीनः ऊदासीनः standing aloof. तस्य भाव इति ष्यञ् । I have been lying idle too long already. I first got news from Viradhagupta and should have been at work from then. There must not be further indifference now.

5. सतकृते—कृते is an अवयव meaning अर्थे । सम कृते । The whole is an अव्यय । Telang reads सतकृताम्—मया कृता, ताम् । The reason with either reading is—I entrusted my family to his care and this has led to all this trouble and it is I that should answer for it.

6. निष्क्रीयम्—निष्क्रीयते अनेन इति निर् or निस् + क्री + अच् करणे निष्क्रीयः purchase money, ransom.

ससमोऽङ्कः ।

(ततः प्रविशति चण्डालः)

1. चण्डालः—ओसलेह ओसलेह । अवेह अवेह ।
जइ इच्छुह लफिलद्वे प्याणे विहवे कुले कलत्ते अ ।
ता पलिहलह विसमं लाआपत्थं सुदूरेण ॥ १ ॥

अवि अ

होदि पुलिसम्म वाही मलयं वा सेविदे अपत्थहि ।
लाआपत्थे उण सेविदे सअलं वि कुलं मलदि ॥ २ ॥
ता जइ ण प्रतिज्जह ता एह पेक्खह एअं लाआपत्थकालिणं
सेट्टिचन्दनदासं सउत्तकलत्तं वञ्छहाणं नीयमाणम् ।

[अपसरत अपसरत अपेत अपेत ।

यदि इच्छुत रत्तितव्याः प्राणा विभवः कुलं कलत्तञ्च ।
तत् परिहरत विषमं राजापत्थं सुदूरेण ॥

अपि च ।

भवति पुरुषस्य व्याधिर्मरणं वा सेविते अपत्थे ।
राजापथ्य पुनः सेविते सकलमपि कुलं म्निगते ॥
तत् यदि न प्रतीय तत् अत्र प्रेक्षधमेनं राजापथ्यकारिणं
ओष्ठिचन्दनदासं रुपुत्रकलत्तं वधप्रस्थानं नीयमानम्] ।

(आकाशे) अज्जा किं भणह—‘अत्थि कोवि मोक्खो-
बाओ त्ति । अज्जा अत्थि अमच्चरक्खसस्स घरअणं जइ

समपेदि [आर्य्याः किं भणथ—अख्यस्य कोऽपि मोक्षोपाय इति ? अस्ति अमात्यराक्षसस्य गृहजनं यदि समर्पयति] । (पुनराकाशं) किं भणह—एसे मलणागदवच्छले अतणो जीविदमेत्तस्य कालणे ईदिसं अकज्जं ण कलिस्सदि ति ? अज्जा तेन हि अवधालेह से सुहां गदिम् । किं दाणिं तुह्माणं एत्थ पडिआरविआरेण [किं भणथ—एष शरणागतवत्सल आत्मनो जीवितमात्रस्य कारणे ईदृशमक्रायें न करिष्यति इति ? आर्य्याः तेन हि अवधारयत अस्य सुखां गतिम् । किमिदानो युष्माकमत्र प्रतीकारविचारेण] ?

(Now enter a Chandala). Chand.—Away ! Away ! Off ! Off ! If you deem that life, wealth, race and wife are worth preserving, then avoid by a long way that dreadful thing— injury to the king. Besides—death or disease visits a man on his taking what is unwholesome but even the whole race dies what is unwholesome to the king being done. Well, if you do not believe, come and see this evil-doer to the king the banker Chandanadasa, being led to the place of execution with son and wife. (In the air) Noble Sirs, do you ask if there is any means of his release ? There is, Noble Sirs, if he delivers up the wife of Minister Rakshas. (Again in the air) Do you say—this one ever kind to refugees will not do such a foul deed for the sake of mere life ! Noble Sirs, then be assured of his pleasant passage ! What comes of your discussion of the remedy in this matter ?

यदोति—अख्यः ॥ प्राणाः रक्षितव्याः, विभवः कुलं कलत्रञ्च (रक्षितव्यम्) (इति) यदि इच्छत तत् विभवं राजापथं सुदूरेण परिहरत । व्याख्या—प्राणा रक्षितव्याः, जीवनं रक्षणीयं, 'विभवः' सम्यत् रक्षितव्या 'कुलं' वंशः रक्षितव्याः 'कलत्रञ्च' भार्या

अपि रक्षितव्या इति 'यदि इच्छत' अनुमन्यध्वं चेत् 'तत्' तदा 'विषम' घोरं 'राजापथ्य' भूपतेरहितं 'सुदूरेण अतिदूरात्' 'परिहरत' लज्जत । राजरोषात् सर्वं नश्यति इत्यर्थः । भवतीति—अन्वयः ॥ अपथ्ये (द्रव्ये) सेविते पुरुषस्य मरणं व्याधिर्वा भवति । राजापथ्ये सेविते पुनः सकलं कुलमपि स्थिते । व्याख्या—भुगमा ।

CHARCHA

N. B. Scene—Street at Kusumapura.

1. प्रतीथ—प्रति + इ + लट् थ । The root प्रति + इ means to believe. Cf.—'बलवत् दूयमानं प्रत्याययतीव मेहृदयम्'—*Sak. Act. V.*

2. आकाश—See Act II. Telang adds श्रुत्वा which then means—listening to something outside the stage.

3. जीवितमात्रस्य कारणे—जीवितमेव जीवितमात्रम् । जीवितमात्रस्य यत् कारणं प्रेरणा तस्मिन् विषये । Cf.—'अर्थस्य कारणेन' Act VI, Para. 14.

4. सुखं गतिम्—This is sarcastic. Death on the stake must be very painful.

5. प्रतीकार etc.—Here प्रतीकार is anything that will save Chandanada. In that case you need not waste your time with a discussion of the means of his release.

2. (ततः प्रविशति द्वितीयचण्डालानुगतो वधप्रविद्यधारी शूलं स्कन्धेनादाय कुटूम्बिन्या पुत्रेण च अनुगम्यमान-स्यन्दनदासः) ।

चन्दन—(सवाण्यम्) हृद्दी हृद्दी ! अह्मारिमाणं वि णिञ्चं चारित्रभङ्गभीरुणं चारजनोचिदं मरणं होदं ति णमो किदन्तस्म । अहवा ण णिसंसाणं उदासीणेषु इदरं सु वा विशिसो त्य । तह हि—

मोत्तं ण आमिसादं मरणभयेण तिणे हिं जीवन्तम् ।

वाहाणं मुडहरिणं हन्तुं को णाम णिञ्चन्थो ॥ ३ ॥

[हा धिक् हा धिक् । अस्मादृशानामपि नित्यं चारित्र्य-
भङ्गभीरूणां चोरजनोचितं मरणं भवतीति नमः कृतान्तस्य ।
अथवा न नृशसनाम् उदासीनेषु इतरेषु वा विशेषोऽस्ति ।
तथा हि—

मुक्त्वा आमिषाणि मरणभयेन तृणैर्जीवन्तम् ।

व्याधानां मुखहरिणं हन्तुं को नाम निर्वन्धः ॥]

(समन्तादवलोक्य) भो पिअवअस्स विट्ठणुदास । कहं
पडिवअणं वि ण मे पडिवज्जमि । अथवा दुल्लहा ते
क्खु माणुसा ये एदस्मिं काले दिट्ठिपथे वि चिट्ठन्ति [भो
प्रियवयस्य विषणुदास ! कथं प्रतिवचनमपि न मे प्रतिपद्यसे ।
अथवा दुर्लभास्ते खलु मानुषा ये एदस्मिन् काले दृष्टिपथेऽपि
तिष्ठन्ति] । (सर्वाेषु) एदे अह्मिअवअस्सो अंसपादमत्तकेण
किदणिवावमल्लिक्का विअ कहं वि पडिणिअत्तमाना मोअदीण
वअणा वाह्गुअए दिट्ठीए मं अनुगच्छन्दि [एते अस्मत्प्रिय-
वयस्य अश्रुपातमात्रेण कृतनिवापमल्लिक्का इव यमपि प्रति-
निवर्त्तमानाः शोकदीनवदना वाष्पगुर्व्या दृष्ट्या मामनुगच्छन्ति]
(इति परिक्रामति) ।

(Now enters Chandanadasa wearing the dress of the doomed carrying the stake on his shoulder followed by his son and wife and a second Chandala). Chandala.—(In tears) Oh fie ! Oh fie ! Salutation to death as death suiting a thief comes even unto those of my stamp that are always apprehensive of loss of character. Or, to the heartless, no distinction exists between the unconcerned and the rest. Thus what forsooth is not the

persistence of hunters in killing the guileless deer that, through fear of killing, live on grass renouncing meat ! (Looking round) Ho ! Dear friend Vishnudasa. How so ! You do not even vouchsafe me reply ! Or, rare indeed are such people as at such a time stand even within the range of sight. (With tears) Here is my dear friend, as if returning somehow with oblation of water offered by merely shedding tears, with face pale through grief, following me with eyes heavy with tears. (Goes round the stage).

CHARCHA

1. कुटुम्बिन्या—कुटुम्बिनी wife. Cf.—“भवत्, कुटुम्बिनोमाह्वयं प्रच्छामि” Act I.

2. चारित्र्य &c.—चरित्रमेव चारित्र्यम् अण् प्रज्ञादि । Or लणादि इवण् after चर । तस्य भङ्गः । तस्मात् भीरवः । तेषाम् ।

3. नमः कृतान्तस्य—घट्टी for धर्ती । Or कृतान्तस्य सन्वन् नमः । We submit to the decision of Death without protest ; there is no knowing of “the why” in it.

4. अथवा &c.—Here he changes his attitude and gives a reason why Death acts so capriciously, ‘वृथंसानां’ सन्वन् ‘लदासौनेषु’ निर्विघ्नेषु पापं परिहरतसु विषये ‘इतरेषु’ लिपतेषु पापेषु वा विषये विघ्नेषु’, भेदो न नास्ति । वृथंसाऽयं कृतान्तः । पापिनमिव सामपि अस्मिन्नेव दण्डयति सैवास्य वृथंसता ।

5. अन्वय ॥ सरणभयेन आमिषाणि मुक्ता दण्डजीवन्तम् मुग्धहरिणम् हन्तुं व्याघ्रानां को नाम निवन्धः । व्याख्या—‘सरणात्’ प्राणिनः कस्यचित् सरणात् यत् भयं तेन हंतुना, प्राणहत्या भवति इति भयेन ‘आमिषाणि मुक्ता’ सांभानि वर्जयित्वा ‘दण्डजीवन्तम्’ प्राणान् धारयन्तं ‘मुग्ध’ सरलं ‘हरिणं हन्तुं’ नाशयितुं ‘व्याघ्रानां’ वृथंसानां लुब्धकानां ‘को’ नाम ‘कुत्सितो’ निवन्धः आग्रहातिशयः वृथंसस्य पापापापविवेकी वृथंसा व्याघ्राः प्रमाथं यतस्ते, पापान् सिंहव्याघ्रान् अपापान् हरिणांश्च अस्मिन्नेव सारयन्त ।

6. सरणभयेन—Through fear of killing. सरण is the death of the animal that is made into meat. सारणभयेन would have been better.

7. को नाम—This implies कृतसा । “नाम प्राकाश्यसन्भाव्यक्रीषीपगम-
कृतसने” इत्यमरः ।

8. भोः प्रिय &c.—This call is unanswered. Hence he is
touched, and exclaims कथं प्रतिवचनमपि &c.

9. अथवा दुर्लभाः &c.—Of. “राजद्वारे श्मशाने च यस्तिष्ठति स वाच्यः” ।
दृष्टिपथेऽपि किं पुनः श्रुतिपथे । Vishnudasa is not within hearing
distance ; no blame, people would be outside even the range
of vision ! !

10. सवाचम्—He now notices Vishnudasa at a distance
coming his way ; and this brings tears into his eyes. Vishnu-
dasa has come back on hearing of Minister Rakshasa's attempt
to save Chandanadasa. See Act VI, Para 27.

11. एते &c.—The plural implies गौरव । The reference is
to Vishnudasa. The epithet प्रियवचस्याः cannot apply to a crowd
specially after the remark “दुर्लभास्ते खलु मनुष्याः” ।

12. अश्रुगत &c.—‘कृतम्’ अनुष्ठितं ‘निवापसलिलं’ प्रेतद्वयजलगण्डूषदानकर्म
हेः तथाविधाः सन्तः ‘कथमपि प्रतिनिवर्त्तमाना इव’—He looks like one who
had gone to offer libations to the head that was dear, and
was thereafter returning. Such a person becomes extremely
dejected and looks like one more dead than alive. Similar was
the look that Vishnudasa wore ; he had offered libations of
tears (अश्रुपातनात्) to Chandanadasa.

3. चण्डाली—अज्ज चन्दनदास, आभदोसि वज्जद्वान्
ता विसज्जेहि पल्लिअणं [आर्य्यं चन्दनदास, आगतोऽसि
वधास्थानं तत् विसजय परिजनम्] ।

Chandalas—Noble Chandanadasa, you have reached the
place of execution, so dismiss your family.

चन्दनदासः—कुटुम्बिणि, निवर्त्तेहि सम्पदं सपुत्रा । ण
सुतं क्खु अदो वरं अनुगच्छिदुम् [कुटुम्बिणि, निवर्त्तेस्व
सोम्पतं सपुत्रा । न युक्तं खलु अतः परमनुगन्तुम्] ।

Chandana.—Wife, return now with children ; it is not proper to follow me beyond this.

कुटूम्बिनी— (सवाष्यम्) परलोकं पृथिवी अज्जो ण
देसन्तरं [परलोकं प्रस्थितः आर्य्यः न देशान्तरम्] ।

Wife—(*With tears*) Noble Sir is going to another world not to another country.

चन्दनदामः—अज्जे, अअं मित्तकज्जेण मे विणासो ण
उण पुरिसदोसेण ! ता अलं विसादेण [आर्य्यं, अयं मित्र-
कार्य्येण मे विनाशो न पुनः पुरुषदोषेण । तदलं विषादेन] ।

Chandana.—Noble wife, this death of mine is in my friend's cause, not through human failings, so away with grief.

कुटूम्बिनी—अज्ज जइ एव्वं ता दारिणं अकालो कुलजणस्स
खिवड्डुम् [आर्य्यं, यदि एवं तदिदानीमकालं कुलजनस्य
निवात्तं तुम्] ।

Wife—Noble Sir ! if so then this is no time now for the wife (lit. the mistress of the house) to turn back.

चन्दनदासः—अहं किं ववसिटं कुट्टुम्बिणीए [अथ किं
व्यवसितं कुट्टुम्बिन्या] ।

Chandana.—Well, what is intended by my wife ?

कुट्टुम्बिनी—भत्तुणी चलणे अनुगच्छन्तीए अप्पाणुमहो
होदुत्ति [भत्तुञ्चरणी अनुगच्छन्त्या आत्मानुग्रहो भवतु इति] ।

Wife—Let good come to the soul of myself from following the feet of my husband.

चन्दनदासः—अज्जे, दुव्वसिदं एदं तुए । अअं पुत्तओ
असुण्णिलोअसंववहारो बालो अनुगीह्णिव्वो [आर्य्यं, दुर्व्व-
व-

सितमिदं त्वया । अयं पुत्रकः अश्रुतलोकसंव्यवहारो वासः
अनुगृहीतव्यः] ।

Chandana—Noble wife, yours in an unwise resolve ; this poor boy, young and inexperienced in the ways of the world, has to be helped.

कुटुम्बिनो—अणुगिह्नुं खं पसन्नाओ देवदाओ । जाद
पुत्तअ पत पञ्चिमेसु पिदुणो पादेसु [अनुगृह्णन्तु एनं प्रसन्नाः
देवताः । जात पुत्रक, पत पञ्चिमयोः पितुः पादयोः] ।

Wife—Let the gods be pleased to help him. Child, my son, fall at the feet of thy father for the last time.

पुत्रः—(पादयोर्निपत्य) ताद किं दाणिं मए ताद-
विरहिदेण अणुचिह्दिद्वं [तात, किमिदानीं मया तातविर-
हितेन अनुष्ठातव्यम्] ।

Son—(Falling at the feet)—Father, what is to be done by me forsaken by father ?

चन्दनदासः—पुत्र, चाणक्यविरहिदे देसे वसिदव्यम् [पुत्र,
चाणक्यविरहिते देशे वस्तव्यम्] ।

Chand.—Son, you have to live in a land unfrequented by Chanakya.

CHARCHA

1. अतः परम्—Telang renders अदी वर' by अतः अपरम् । But अतः परम् is the usual phrase in the sense 'more than this', 'beyond this', &c. अतः अपरम् generally means other than this'. एतेन आ इमशानादनुव्रजनमिति शास्त्रमस्तीति भाति परन्तु नोपलभ्यते ।

२. परलोकम्—प्र + स्या is सकर्मक । Cf.—'ततः प्रतस्ते कौर्वीर्षो भास्त्रानिव रघुदिशम्' । कर्मणि रघा ।

3. मित्रकारिण &c.—This has already occurred in Act I (which see). Para 48. करणे र्या ।

4. यदि एवम्—If you are going to die (*i. e.*, यदि तव विनाश एव इत्यर्थः) than I cannot return—it is no time for a devoted wife to return. कुल is गृह । कुलस्य जनः । Same as गृहजन in the sense of wife *ante*.

5 आत्मानुग्रहः &c.—आत्मनः अनुग्रहः &c. Following the husband in death is good for the soul of the wife. Hence I will not go back.

6. पुत्रकः—अनुकम्पितः पुत्रः इति पुत्र + कन् ।

7. अश्रुन &c.—See 'अष्टष्टलोकव्यवहारसूदधीः' Act IV, Sl. 14.

8. पश्चिमेषु—पश्चिम् last ; hence now available to you for the last time. "अल्पपाश्चात्यपश्चिम्" इत्यमरः । Cf.—"पश्चिमात् घासिनैः घामात् प्रसादमिव चेतना" ।

4. चण्डालः—अज्ज चन्दणदास, णिखाटे सूले, ता सज्जो होहि [आर्थं चन्दनदास, निखातं शूलं तत् सज्जो भव] ।

Chand.—Noble Chandanadasa, the stake is driven, so get ready.

कुटुम्बिनो - अज्जा परित्ताअध परित्ताअध [आर्थ्याः परित्तायध्वं परित्तायध्वम्] ।

Wife—Help ! Noble sirs, Help !

चन्दनदासः—अज्जे अहं किं एत्थ आक्कन्दसि । मग्गं गटाणं दाव देवा दुखिअं परिअणं अणुकम्पन्दि । अस्सुं अ मित्त-कज्जेण मे विणासो ण अजुत्तकज्जेण । ता किं हरिसट्ठाणे वि रोदौअदि [आर्थ्यं, अथ किमत्र आक्कन्दसि ? स्वर्गं गतानां तावद्देवाः दुःखितं परिजनमनुकम्पन्ते । अन्यच्च मित्रकार्येण मे विनाशो नायुक्तकार्येण । तत् किं हर्षस्थानेऽपि रूयते] ।

Chandana—Well, Noble wife, why do you mourn in this matter ? Gods do indeed pity the grieved family of those that go to heaven. Besides my death is in friend's cause, not in an unworthy cause. Why then lamentations are made even in a matter for joy.

प्रथमश्चण्डालः—अले विल्लप्रत्त, गुह्व चन्दनदासं । सधं
एव परिभक्षो गमिस्मदि [अरे विल्वपत्र, गृहाण चन्दनदासं ।
स्यमेव परिजनो गमिष्यति] ।

First Chand.—Sirrah *Vilvapatra*, seize *Chandanadasa* ; the family will then retire spontaneously.

द्वितीयश्चण्डालः—अले वज्जलोमा, एसे गुह्वणामि [अरे
वज्जलोमन्, एष गृह्णामि] ।

Second Chand.—Sirrah ! *Vajraloman*, here I seize him.

चन्दन—भद्र, मुहुत्तं चिट्टं जाव पुत्तन्नं सन्तभामि [भद्र,
मुहूर्तं तिष्ठ । यावत् पुत्रकं सान्त्स्यामि] । (पुत्रं सूँडिन्
आघ्राय) जाद, अवस्सं भविद्वे विणासे मित्तकज्जं समुव्वह-
माणो विणासमणूभवेमि [जात, अवश्यं भवितव्ये विनाशे
मित्तकार्थं समुव्वहमानो विनाशमनुभवामि] ।

Chandana.—Good man, wait a moment till I console my boy. (*Smelling the boy at his head*) Child, death being inevitable, I suffer death upholding the friend's cause.

पुत्रः— ताद, किं एदं वि भणितव्वं । कुलधम्मो खु एसो
अद्धानं [तात, किमिदमपि भणितव्यम् । कुलधम्मः खुल्लेषः
अस्माकम्] । (इति पादयोः पतति) ।

Son—Father has this too to be told ? This is indeed our family vow. (*Falls at his feet*).

प्रथमशब्दालः— अल गेह्ल एणं [अरि गृह्णानैन्म्] ।

First Chand.—Sirrah ! Seize him.

कुटूम्बिनो—(सोरस्ताडम्) अज्जा, परित्ताअध परित्ताअध
[आर्याः परित्तायध्वं परित्तायध्वम्] ।

Wife—(*Beating the breast*) Help ! Noble Sirs help !

CHARCHA

1. परित्तायध्वम्—This is an appeal to the crowd to save Chandanadasa.

2. किमत्र &c.—हर्षस्य स्थानम् an occasion for joy. Who will save me here ? Your appeal is useless, so stop ; there is nothing to be done *for me*. As *for you*, the gods do look after the family of those who like myself are carried to heaven by their deeds. Such a death as mine is rare ; thousands of ways of ignoble deaths threaten one born in this wicked world ; luckily do I avoid them. I die in friend's cause so rejoice now do not weep.

3. अदशं भवितव्यं &c.—Death is inevitable—(मरुं प्रकृतिः) । Every one has to die ; but how many are fortunate like me to die in the service of a friend ? So do not mourn me.

4. किमिदमपि भणितव्यम् &c.—I need not be reminded of it. I bear it well in my mind, for this is our family vow. Cf.—“सतामेतद्धि गोव्रतम्”, Act II, Sl. 18.

5. गृह्णाचैनम्—एनम् refers to चन्दनदास (See *ante*—गृह्णाण चन्दनदासम्) ।

6. सोरस्ताडम्—ताडनमिति ताडि + घञ् or चच भावे ताडः beating, उरसः ताडः beating of the breast. तेन सह । तत् यथा तथा ।

5. (प्रविश्य पटाक्षेपेण) राक्षसः—भवति, न भेतव्यम् ।

भोः भोः शूलायतनाः, न खलु व्यापादयितव्यश्चन्दनदासः ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यात् पुरा
 मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।
 आत्मा यस्य वधाय वः परिभवक्षेत्रौक्ततोऽपि प्रिय-
 स्तस्येयं मम मृत्युलोकपटवी वधस्त्रगावधताम् ॥ ४ ॥

Bak.—(Entering with a toss of the curtain)—Fear not, good lady, Ho ! Ho ! Ye in charge of the stake, Chandana-dasa must not be killed.—Let this wreath of the doomed, the road to the realms of Death, be fastened on him, this self of mine, by whom his master's race was formerly seen perishing as if it were his enemy's race ; who stood unmoved at the death of his friends as if at high festivities ; whose person, though made into a butt of indignities is dear to him for your destruction.

CHARCHA

1. पटाक्षेपेण—आ सन्धक् क्षेपः अपसारणम् आक्षेपः । पठस्य आक्षेपः removal of the screen. तेन । The entry is unannounced. He removes the screen himself and enters ; this implies hurry (सन्धम्) । “अस्चित्तस्य सहसा सन्धमेण प्रवेशः पटाक्षेपः”—*Dhundi*.

2. भवति—Vocative singular of भवतौ । Addressed to Chandanadasa's wife.

3. श्लाघयतनाः—आयत्यते अत्र इति आ + यत + ल्यट्, अधिकरणे आयतनम् place of work. श्लम् आयतनमेषाम् । वङ् ।

4. अन्वयः—येन पुरा रिपोः कुलमिव स्वामिकुलं विनश्यात् दृष्टम् ; येन मित्राणां व्यसने महोत्सवे इव स्वस्थेन स्थितम् ; यस्य परिभवक्षेत्रौक्ततोऽपि आत्मा वः वधाय प्रियः ; तस्य मम इयं मृत्युलोकपटवी वधस्त्रक् आवधताम् । व्याख्या—“येन” जनेन ‘पुरा’ इतः पूर्व ‘रिपोः कुलमिव’ शब्दोः कस्यचिद्देश इव ‘स्वामिकुलं’ भक्तृवंशः मन्दवंश इत्यर्थः ‘विनश्यात्’ विध्वंसमान ‘दृष्ट’ न च तेनैव सह स्वयमपि ध्वंसम्, ‘येन’ जनेन ‘मित्राणां’ कौकूतादीनां ‘व्यसने’ वधे ‘महोत्सवे इव’ प्रमोदवासने इव ‘स्वस्थेन’ निर्विकारेण सता ‘स्थितं’ न तु प्रतिज्ञतम्, ‘यस्य’ जनस्य स्वामिमित्रनाशादिना यः

'परिभवः' अवमानना तस्य 'क्षत्र' भाजनं सम्पद्यमानः अपि 'आत्मा' स्वदेहः 'वः वधाय' 'युष्माकं चन्द्रगुप्तवर्गीयाणां हननाय रक्षितव्य इति 'प्रियः' प्रार्थनीयः 'तस्य मम' राक्षसस्य 'इदं मृत्युलोकस्य' यमभवनस्य 'पदवी' पद्धतिः सागरेखा इत्यर्थः 'वधस्यैव' वधामाला 'आवधायतां' गले समालम्बिताम् । मित्रक्षेपात् सौम्यवंशरुच्छेदप्रथासि जलाञ्जलिं दत्त्वा स्वदेही मया चन्दनदासस्य निष्कृत्यत्वेन उपस्थापितः तन्मुञ्जेनम इत्यर्थः ।

5. परिभव &c.—स्वामिनाश and मित्रनाश are affronts to Rakshasa. Life with affronts is unbearable yet I wish to live. because living, I can retaliate. Comp. "न तावान्नर्षीयैः परपरिभवाक्रान्तिरूपकैः" &c. Act II, Sl. When that was said the friends were alive and the kiss of the master's family alone was ranking in his mind.

6. मृत्युलोकपदवी—पदवी road. foot-path. The wreath is an emblem of death. One with this on, is on the track to the regions of death. Qual. वधस्यैव । It is usually of करवीरपुष्प cp "दत्तकरवीर दास" in Mrichha.

7. Remark.—Life is dear to me (आत्मा प्रियः) not for the sake of living, but as a means to a noble end, viz., the chastisement of people of your stamp who have espoused the cause of Chandragupta neglecting that of Nanda. Yet I shall sacrifice life to save my friend.

6. चन्दन—(सवाष्पं विलोक्य) अमञ्च किं एदं
[अमात्य, किमिदम्] ?

Chandana.—(Observing—With tears) Minister, what is this ?

राक्षसः—त्वदीयसुचरितैकदेशस्य अनुकरणं किलैतत् ।

Rak.—This is a poor imitation of a part of your noble career.

चन्दन—अमञ्च, सत्त्वं वि इमं प्पभासं शिष्फलं करन्तेषु
तुए किं अप्चिद्विदं [अमात्य, सर्वमपि इमं प्रयासं निष्फलं
कुर्वता त्वया किमनुष्ठितम्] ?

Chandana.—What is done by you, Minister rendering all this attempt fruitless ?

राक्षसः—सखे स्वार्थं एवानुष्ठितः. कृतमुपालम्भेन । भद्र-
मुख, निवेद्यतां दुरात्मने चाणक्याय—

Rak.—Friend, our own interest indeed is served, away
with remonstrations. Good man, go report to the vile-hearted
Chanakya—

वज्रलोमा—किं त्ति [किमिति] ?

Vajra—What (shall I report) ?

राक्षसः

दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता

नीतं येन यश्चिनातिलघुतामौशौनरीयं यशः ।

बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना

पूजाहौऽपि स यत्कृते तव गतः शत्रुत्वमेषोऽस्मि सः ॥ ५ ॥

Rak.—Here I am he for whose sake even that adorable one
incurred your enmity—the one by whose famous self the fame
of Ausinara is reduced to insignificance by saving another
with life even in the wicked *Kali* age when people's tastes
have become perverse ; by whom, the pure-hearted, even the
deeds of the Buddhas are shaded with his noble deeds.

CHAROHA

1. सुचरित &c.—साधु (सुष्ठु) चरितं सुचरितम् । एको देशः एकदेशः ।
सुचरितस्य एकदेशः । किल expresses अरुचि । I am but an imitator,
not of your noble deeds in their entirety, but of a part only ;
and the imitation is a clumsy one (अरुचि) । The reason is,
mine is forced while yours is a spontaneous sacrifice.

2. स्वार्थं एव &c.—I have served my own interest. My स्वार्थं
is the saving of your life, and this will achieve it. कृतम्—अलमर्थक
अव्यय as in “कृतम् सन्देहेन” Sak.

3. अन्वयः—असज्जनरुचौ दुष्काले क्लृप्तौ अपि प्राणैः परं रक्षता यश्चिना येन

औशीनरीयं यशः अतिलघुतां नीतम् ; विशुद्धात्मना (येन) सूचरितैः बुद्धानां चिष्टितमपि क्लिष्टम् ; पूजाहोऽपि यतक्लते तव शत्रुत्वं गतः स एषः अस्मि । व्याख्या—‘अमती’ असाध्वी ‘जनरुचिः’ लोकप्रवृत्तिः यस्मिन् तस्मिन् अतएव ‘दृष्काले’ युगाधने ‘कलौ अपि प्राणैः’ आत्मजीवनेन ‘परं रक्षता’ आत्मितरं व्रायमाशेन अतएव ‘यशस्वना’ विपुलयशसा ‘येन’ जनेन ‘औशीनरीयम्’ औशीनरस्य शिवेः ‘यशः’ कपोतपरिवाणजा कौत्सिः ‘अतिलघुतां नीतं’ तुच्छत्वमापादितम् ; अपि च विशुद्धः अनाविलः ‘आत्मा’ स्वरूपं यस्य तथाविधेन पूनचरितेन येन जनेन ‘सूचरितैः’ सनकर्मभिः ‘बुद्धानां चिष्टितमपि’ आर्हंतानां चरितश्च ‘क्लिष्ट’ तिरस्कृतम्, ‘पूजाहोऽपि’ सनकारपात्रमपि पूजायोग्योऽपि ‘सः’ चन्दनदासः ‘यतक्लते’ यस्य हेतोः ‘तव शत्रुत्वं गतः’ रिपुत्वव जातः ‘सः’ राक्षसः ‘एषः अस्मि’ अयमहं ते वशी जातः तन्म च्यतां चन्दनदासः इति निवेद्यताम् ।

4. दूष्काले &c.—दुःस्थितः कालः दूष्कालः evil times. “शिवना पुण्ये कृतयुगे तत कृतमिति नाव चिदम् । पापे कल्पियुगे ईदृशं कर्म कुर्वाणस्ततोऽप्यतिशयितः”—*Dhundhi*.

5. असत &c.—See व्याख्या । Telang renders—“Which does not satisfy good persons.” This amounts to अविद्यमाना सज्जनानां रुचिः अस्मिन् ।

6 औशीनरीयम्—उशीनर was a prince of the race of पूरु । उशीनरसा अपत्यं पुमान् इति उशीनर + अञ् औशीनर (उतसादि) । This is शिवि who was the son of उशीनर by one of his wives दृषहती । “दृषहत्यास्तु संजज्ञे शिविरौशीनरो नृपः” । तस्येदम् इति औशीनर + ङ औशीनरीयम् that which belongs to औशीनर । Again, उशीनर founded a kingdom in वाह्लीक or North Punjab. His followers being called उशीनर by लक्षणा, we get उशीनराणां निवासो जनपदः उशीनराः (the province in) North Punjab. तेषां राजा इति उशीनर + अञ् (तद्राज) औशीनर which means king उशीनर himself. Hence another derivation of औशीनरीय is—औशीनरस्य अपत्यं पुमान् औशीनरिः by “अत इज्” । शिवि goes by this name also. औशीनरिः इदम् औशीनरीयम् by ङ as before.

7. बुद्धानाम्—the followers of बुद्ध are here called बुद्ध by transference of epithets. From this Telang argues that the poet flourished at a time when Buddhism was still in possession of its old purity. This must be much earlier than the

11th century A. D., which is Prof. Wilson's estimate of the age of the poet. See also Intro.

8. एकोऽस्मि सः—अस्मि is an अव्यय meaning अहम् । This is complete surrender of self.

7. प्रथमः—अले विल्वपत्रक, तुमं दाव चन्दनदासं गच्छिष्य इह एदस्म मसानपादवसस छात्राए मुहुत्तं चिद्वृजाव अहं अज्ज चाणकसस निवेदेमि गिहीदो अमच्चरक्खसो त्ति [अरे विल्वपत्रक, त्वं तावच्चन्दनदासं गृहीत्वा इह एतस्य श्मशानपादपस्य छायायां मुहुत्तं तिष्ठ—यावदहमार्थ्यचाणक्यस्य निवेदयामि गृह्येतः अमात्यराक्षस इति] ।

First—Sirrah ! Vilvapatraka, do you wait here for a moment taking Chandanadasa with you under the shade of this tree of the burning ground, while I report to Noble Chanakya that Minister Rakshasa is taken.

द्वितीयः—अले वज्जलोमा गच्छ [अये वज्जलोमन्, गच्छ] ।
(इति सपुत्रदारिण चन्दनदासेन सह निष्क्रान्तः) ।

Second—Sirrah ! Vijjaloman, go. (*Exit with Chandanadasa and his wife and son.*)

प्रथमः—एतु अमच्चो [एतु अमात्यः] । (राक्षसेन सह परिक्रम्य] अत्थि एत्थ को वि ? णिवेदेह दाव णन्दकुलणग कुलिससस मौलिअकुलपडिड्ढावकस्स अज्जचाणकस्स—[अस्ताव कोऽपि ? निवेदय तावत् नन्दकुलनगकुलिणस्य मौल्यकुलप्रतिष्ठापकस्य आर्थ्यचाणक्यस्य—] ।

First—Let Minister come. (*Going round with Rakshasa.*) Is there any one here ? Do report to Noble Chanakya the

thunderbolt to the hill of the house of Nanda, the founder of the house of Maurya -

राक्षसः—(स्वगतम्) एतदपि नाम श्रोतव्यम् ।

Rak.—(To himself) Even this has to be listened to !

प्रथमः—एषो अज्जणीदिसंजमितबुद्धिपलिसले गिहीदे
अमच्चरक्खसे त्ति [एषः आर्य्यनीतिसंयमितबुद्धिपरिसरः गृहीतः
अमात्यराक्षस इति] ।

Forst—That Minister Rakshasa, the flight of whose wit has been checked by the state-craft of Noble Sir, is taken.

CHARCHA

1. चाणक्यस्य—; वे षष्ठी । Or say चाणक्यन्स = चाणक्याय with चतुर्थी by 'कर्मणा यमभिप्रैति—', the कर्म being इति ।

2. एतु अमात्यः—They proceed towards the audience room whither Chanakya must have gone and was waiting with Chandragupta in expection of the news.

3. नन्दकुल &c.—नन्दकुलमेव नयः पर्वतः । तस्य सख्यन्वे कुलिशं वज्रम् । The thunder-bolt had lopped off the wings of mountains, and Chanakya did more than that with respect to the family of Nanda. The former merely crippled while the latter smashed his enemies.

4. नौथ्यकुल &c.—प्रति + स्था + शिच् + ण्वुल् कर्त्तरि प्रतिष्ठापक founder. नौथ्यकुलस्य प्रतिष्ठापकः. शेषषष्ठा समासः । Now that Rakshasa is taken, the permanency of the नौथ्यकुल is assured and the epithet is appropriate.

5. आर्य्य चाणक्य—See above.—Under चाणक्यस्य ।

6. एतदपि &c.—I have to bear this, though the words burn my ear-holes.

7. आर्य्यनीति &c.—परि + रु गतो + च भावे परिसरः flight. बुद्धिः परिसरः the flight of wit. आर्य्यस्य चाणक्यस्यानीतिः । तथा सयमितः । आर्य्यनीतिसयमित. बुद्धपरिसरः अस्य ।

8. (ततः प्रविशति जवनिकाद्वतशरीरो मुखमात्रदृश्य-
श्चाणक्यः) ।

चाणक्यः—भद्रं कथय कथय --

केनोत्तुङ्गशिखाकलापकपिलो वद्धः पटान्ते शिखी

पाशैः केन सदागतिरगतिता सद्यः समापादिता ।

केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्चरे

भीमः केन च नैकनक्रमकरो टोभ्यां प्रतोर्णोऽर्णवः ॥ ६ ॥

(Now enter Chanakya with his person covered by a veil and face alone visible). Chanakya—Tell me good man tell me—By whom is tied in the skirt of his garment the fire red with the mass of its high-soaring flames? By whom is forthwith brought about with chains the motionlessness of the evermoving air? By whom is put into a cage the lion with his manes scented by the ichor of (अनेकप i. e.,) elephants? And by whom is crossed with arms the grim sea with numerous murderous sharks and alligators?

CHARCHA

1. जवनिका &c.—जृ is a सौत्र root meaning 'to move'. जृ + ल्यट् करणे + कन् स्वार्थे स्त्रियाम् जवनिका a screen. "प्रातसीरा जवनिका स्यात्तिरस्त्ररणी च सा" इत्यमरः । The derivation is Bhanuji's who also notices the variant यमनका । It is not clear why Chanakya comes thus attired. No foul play was suspected, for on coming up to Rakshasa, he removes the screen. Comp. जवनिकानपनीय &c. *Supra*. Perhaps all this was for gradual appearance and to well enjoy राक्षसगृहप्रसाद ।

2. मुखमात्र &c.—मुखं मात्रा अत्र मुखमात्र । तादृशश्चासौ दृश्यश्च । Or मुखं मात्रा अस्मिन् मुखमात्रम् । तत् यथा तथा दृश्यः । मुखनिव मुखमात्रम् involves a difficulty, because by the rule "मयूरव्य सकादव्यश्च" further compounding is generally barred and we get मुखमात्रेण दृश्यः uncompounded. Acc. to Bhoja however मयूरव्यसकादि compounds lead in a compound, so in मुखमात्रेण दृश्यः, समास is allowed. Cp. "देशान्तरस्थिते गुरौ" &c.

3. अन्वयः ॥ उत्तुङ्गशिखाकलापकापिलः शिखी केन पटान्ते बद्धः ? केन पार्श्वः सदागतेरगतिता सद्यः समापादिता ? अनेकप-दानवांसितसटः सिंहः केन पञ्चरे अर्पितः ? नैकनक्रमकरः भोमः अणं वश्य केन दाभ्यां प्रतीर्णः ? व्याख्या—‘उत्तुङ्गैः’ महोच्छ्वायैः ‘शिखाकलापैः’ ज्वालामालाभिः ‘कपिलः’ पिङ्गः यः ‘शिखी’ अग्निः स ‘केन’ विपुलबुद्धिना जननेन ‘पटान्ते’ वस्त्रान्ते ‘बद्धः’ धृतः ? ‘केन’ महासन्तिना ‘पार्श्वैः’ रज्जुभिः ‘सदागतेः’ चिरचरिणो वायोः ‘अगतिता’ अचलता ‘सद्यः’ तत्क्षणात् ‘समापादिता’ प्रापिता ? ‘अनेकपानां’ द्विपानां गजानामित्यर्थः ‘दानैः’ सदजलैः ‘वासिताः’ कृताधिवासाः ‘सटाः’ केसराः यस्य तादृशः ‘सिंहः केन’ महाशूरेण ‘पञ्चरे’ अर्पितः’ नियन्त्रितः ? ‘नैके’ असख्याः ‘नक्राः’ कुम्भीराः ‘मकराः’ यादृशश्च यस्मिन् तादृशः अतएव दुरवगाहः आत्मना च ‘भोमः’ भीषणः ‘अणं वश्य’ सागरीऽपि ‘केन’ साहसिकेन बलिना च जननेन ‘दाभ्यां’ बाहुभ्यांकेन ‘प्रतीर्णः’ उत्तीर्णः ? वक्तो साहसिकः महाशूरो विपुलबुद्धिश्च राक्षसीऽपि गृह्णीतः अहो आश्चर्यम् । ब्रूहि कथं च कृतित्वम् इति भावः ।

4. उत्तुङ्ग &c.—See व्याख्या । To tie up such fire in the skirts seems impossible. It requires almost superhuman ingenuity to do it. The implication is that the depth of Rakshasa's intelligence is profound. Still he is captured.

5. पार्श्वः &c.—This again demands incredible intelligence. This is another eulogy on Rakshasa's intelligence. Dhundhi reads समासादिता for समापादिता । This is absurd. कः सदागतेः अगतिता समासादिता । The meaning then becomes “who has acquired the stillness of the wind”. With समापादिता analyse thus—अगतिता समापन्ना = कः अगतिता समापादितवान् = केन अगतिता समापादिता who has brought about this stillness which is perfectly intelligible.

6. अनेकपदान &c.—न एकः not one. अनेकश्च अनेकश्च अनेकी अनेकाभ्यां पिवति इति अनेक + पा + क कर्त्तरि अनेकपः an elephant. Elephants drink through the nose (trunk) and mouth as well. See व्याख्या । Elephant's brain is a delicacy to the lion. This line eulogises the valour of Rakshasa. Even such a valorous one is taken.

7. भीमः &c.—न एकः नैकः not one. सुपसुपा । नैकश्च नैकश्च नैकश्च नैके many. The न here is not नञ्, but is an अव्यय having the the same sense as नञ् । Now see व्याख्या । This extols the courage, stamina &c. of Rakshasa.

8. Remark—One must be supremely endowed with courage stamina valour and intelligence to be able to trap Rakshasa, and it is myself that successfully did the feat ! Oh joy !! Here Chanakya is so delighted at the magnitude of the feat that he is unable to contain himself.

9. चण्डालः—शीदिण्डणबुद्धिणा अज्जेण [नीतिनिपुण-
बुद्धिना आर्य्येण] ।

Chand—By Noble sir with wit skilled in state-craft.

चाणक्यः—मा मैवम् । नन्दकुलविद्देषिणा दैवेन इति
ब्रूहि ।

Chan.—No not so. Say by Fate, the hater of the house of Nanda.

राक्षसः—(स्वगतम्) अयं दुरात्मा अथवा महात्मा
कौटिल्यः ।

आकरः सर्वं शास्त्राणां रत्नानामिव सागरः

गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥ ७ ॥

Rak.—(To himself) This is the vile-hearted or noble-hearted Kautilya, the repository of all knowledge as the sea is of gems, with whose virtues we, with malice aroused, are not pleased.

चाणक्यः—(विलोक्य सहर्षं स्वगतम्) अये अयमसाव-
मात्यराक्षसः । येन महात्मना—

गुरुभिः कल्पनात्तु शैर्दीर्घं जागरहेतुभिः ।

चिरमायासिता सेना वृषलस्य मतिश्च मे ॥ ८ ॥

(जवनिकामपनीय उपसृत्य च) भो अमात्यराक्षस, विष्णु-
गुप्तोऽहमभिवादये ।

Chan.—(Seeing—To himself with joy) Ha ! Here is that Minister Rakshasa by whose illustrious self my wit, as well as the army of Vrishala, has long been troubled with the heavy task of devising moves—the source of long vigils. (Removing the veil and advancing) Ho ! Minister Rakshasa I Vishnugupta do salute you.

CHARCHA

1. नौति—&c.—नौतौ निपुणा । तादृशो बुद्धिरस्य &c.
2. नन्दकुल &c.—नन्दानां कुलम् । तत् विह्वेष्ट इति नन्दकुल + वि + द्विष + णिनि कर्त्तरि ताच्छैल्ये &c. The drift is that the Nandas being gone, extirpated by Fate, Rakshasa has no heart in his work, hence he has been outwitted. It is really Fate that has conquered him, not I. Cf. —“रैवेद्य सम चित्रकर्मरचना भित्तिं विनावर्त्तते” Act III, Sl. 4.

3. आकर इति—अन्वयः ॥ रत्नानां सागर इव सर्वशास्त्राणाम् आकरः अयं दुरात्मा अथवा महात्मा कौटिल्यः यस्य गुणैः मत्सरिणो वयं न परितुष्यामः । व्याख्या—‘रत्नानां सागर इव’ यथा सागरौ रत्नानामाकरः तथा ‘सर्वशास्त्राणाम् आकरः’ सर्वशास्त्रविन इत्यर्थः ‘अयम्’ एष दृश्यमानो जनः ‘दुरात्मा कौटिल्यः’ । ‘अथवा’ इदमयुक्तं मे एष ‘महात्मा कौटिल्यः । ‘यस्य’ कौटिल्यस्य ‘गुणैः मत्सरिणः’ मत्सरवन्तः गुणेषु विद्वेषवन्तः ‘वयं न पारितुष्यामः’ न पारितुष्टा भवामः प्रत्युत खिदमनुभवामः । अतएव दुरात्मा इव प्रतिभाति नः वस्तुतस्तु महात्मा एव ।

4. Remark—Here Rakshasa appreciates the merits of Chanakya ; hence union is easy.

5. बुद्धिभिरिति—अन्वयः ॥ येन महात्मना दौघंजागरद्वैतुभिः गुरुभिः कल्पना-
क्लेशैः मे मतिः ब्रह्मलस्य सेना च चिरम् आयासिता । व्याख्या—‘येन महात्मना दौघस्य’ सन्ततस्य ‘जागरस्य’ अनिद्रायाः ये ‘द्वैतवः’ निमित्तानि अतएव ‘गुरुवः’ दुःसहा ये ‘कल्पनाक्लेशाः’ उपायोद्भावनाक्लेशाः सज्जानियन्त्रणानि च तैः ‘मे मतिः’ बुद्धिः ‘ब्रह्मलस्य सेना च चिरम्’ दौघंमेतावन्तं कालम् ‘आयासिता’ आयाससमुभाविता ।

6. कल्पनाक्लेशैः—कूप + णिच् + युच् कर्मणि कल्पना device (for मति), also trappings of elephants etc., (for सेना), “कल्पना सज्जानासने”

इत्यमरः । In the latter sense, cf.—“परिकल्पनात्यतिकरप्रच्छन्नंशान् गजान्,” Sl. 15, below. Here it is used for trapping in general, कल्पनायाः क्लेशाः etc. The main source of trouble is loss of sleep. I keep awake thinking out counter-moves to Rakshasa's moves, and the army keep awake, because it is always accoutred—ever ready for immediate action.

7. आयासिता—आयास is क्लेश fatigue. आयासेन योजिता or आयासं गमिता इति आयास + णिच् (नामधातु) + क्त कर्मणि ।

8. विष्णुगुप्तः etc.—Chanakya's proper name is विष्णुगुप्त । Chanakaya is a patronymic—चणकऋषेः अपत्यं पुमान् इति चणक + यञ् गुर्गादि चाणक्यः । Rakshasa was a much older man than Chanakya ; hence the latter touches the feet of the former in salutation.

10. राक्षसः—(स्वगतम्) अमात्य इति लज्जाकरमिदानीं विशेषणम् । (प्रकाशम्) विष्णुगुप्त, न मां चाण्डालस्यर्श-दूषितं स्पृष्टुमर्हसि ।

Rak.—(To himself) The epithet “Minister” now causes shame. (Aloud) Vishnugupta, it behoves you not to touch me defiled as I am by the touch of Chandalas.

चाणक्यः—भो अमात्यराक्षस, नेमौ चण्डालौ । अयं खलु दृष्ट एव भवता सिद्धार्थको नाम राजपुरुषः । योऽप्यसौ द्वितीयः सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वो तं तादृशं लेखमजानन्न एव कपटलेखं मया लेखित इति ।

Chanakya—Ho ! Minister Rakshasa, these two are not Chandalas. This one, an officer of the king, Siddharthaka by name, has been seen by you. The other one yonder, too is a king's officer, Samidharthaka by name. Poor Sakatadasa again was caused by me to write that strategic letter without his knowing the letter as such a character,

राक्षसः—(स्वगतम्) दिष्ट्या शकटदासं प्रति अपनौतो
विकल्पः ।

Rak.—(To himself) Luckily my suspicions about Sakatadasa are removed.

चाणक्यः—किं बहुना । एष संक्षेपतः कथयामि ।

ये ते भद्रभटादयः स च तथा लेखः स सिद्धार्थक-

स्तञ्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।

जीर्णोद्यानगतः स चापि पुरुषः क्लृप्तः स च श्रेष्ठिनः

सर्वं मे—(इत्थद्वोक्ते लज्जां नाटयन्)

वृषलस्य वीर भवता संयोगमिच्छोर्नयः ॥८॥

तदयं वृषलस्त्वाद्रिष्टुमिच्छति ।

Chanakya—Away with details ; here I tell you briefly—
These people headed by Bhadrabhata ; the letter of that
style ; that man Siddharthaka ; those three pieces of jewel-
lery ; the mendicant, that friend, forsooth of thine ; that man
too, that entered the garden in ruins ; and the whole trouble
to the banker—all is my—(Acting shame when half-uttered)
—strategy as I desired Vrishala's connection with you,
Ho valiant one. So here Vrishala wishes to see you.

CHARCHA

1. लज्जाकरम्—The title causes him to blush, because he comes back humbled. He does not therefore deserve the title.

2. कपटलेखम्—कपट is क्ल also क्लमय with अर्थभादाच् । The latter is the sense here. कपटो लेखः false letter. शकटदासः अजानन् कपटलेखं लिखितवान् = अहं शकटदासम् अजानन् कपटलेखं लिखितवान् = मया शकटदासः अजानन् कपटलेखं लिखितः । This takes लिख as गत्यर्थं ।

3. अन्वयः ॥ हे वीर ते ये भद्रभटादयः, स तथा लेखस्य, स सिद्धार्थकः, तत् अलङ्करणत्रयश्च, भवतः किल मित्रं भदन्तः स जीर्णोद्यानगतः पुरुषश्च, स श्रेष्ठिनः क्लृप्तश्च—सर्वं वृषलस्य भवता संयोगमिच्छोर्नयः । व्याख्या—हे 'वीर' शूर राक्षस 'ते ये भद्रभटादयः' इतो नित्या अपरज्ञाः, स तथा' तथाविधः तेन प्रकारेण क्लृप्तेन

रचित इत्यर्थः 'केखश्च' पदमपि 'सः' कपटः शकटदासस्य दाता सिद्धार्थको' नाम राजपुरुषः 'तत्' कपटवर्णिगुम्भिर्बिक्रीतं ते 'अलङ्करणप्रयश्च' पर्वतराजभूषणान्यापि, 'स भवतः किल' मिथ्या 'मित्रं भदन्तः' चपण्यकः, 'स जीर्णोद्यानगतः' मिथ्या देहृत्यागे श्रावसितः 'पुरुषश्च', 'स श्रष्टिनः' चन्दनदासस्य क्लेशश्च' निगडयन्त्रमपि इत्येतत् 'सर्वं' उपलब्ध भवता' सह 'संयोगमिच्छोः' मेलन कामयमानस्य 'मि नयः सम नीतिप्रयोगः ।

4. ये ते भद्र &c.—Telang reads भृत्या भद्रभटादयः । But केखः सिद्धार्थकः etc. that follow are all referred to by तच्छब्द (स केखः, स सिद्धार्थकः etc.), भृत्याः mars the uniformity.

5. मित्रं भदन्तः किल—किल इत्यलौकिके । He was not your friend at all.

6. सर्वम्—All those that are enumerated are now thought of as *one* group ; hence singular. सामान्ये नपुंसकम् । Dhundhi says—"नपुंसकमनपुंसकेन इत्येकशेषः । जातावैकवचनश्च" । This seems to be an interpolation. If we have सर्वं च सर्वाश्च सर्वाणि च we could correctly say सर्वम् or सर्वाणि in the neuter sigular or plural, optionally. But that is not what we actually have here. Besides, when the rule "नपुंसकमनपुंसकेन—" applies, appeal to "जातावैकवचनम्" becomes unnecessary. Moreover जातावैकवचनम् has no scope here and betrays utter confusion of ideas. This note cannot be Dhundhi's.

7. नाटयन्—Telang reads नाटयति । But as previously explained, लट् marks the conclusion of a speech. Here शट् is preferable.

11. राक्षसः—(स्वगतम्) का गतिः । (प्रकाशम्) एष पश्यामि ।

Rak.—(To himself) What help ? (Aloud) Here, I see him.

(ततः प्रविशति राजा विभवतश्च परिवारः)

राजा—(स्वगतम्) विनैव युद्धादार्येण जितं दुर्जयं पर-
कर्ममिति खल्लित एवमस्मि । मम हि—

फलयोगमवाप्य सायकानां
 विधियोगिन विपक्षतां गतानाम् ।
 न शुचैव भवत्यधोमुखानां
 निजतूष्णौशयनव्रतं प्रतुष्टैः ॥ १० ॥

(Now enter the king in state Or—surrounded by attendants).
 King.—(To himself) I am really ashamed that the unconquerable army of the enemy is overpowered by Noble Preceptor without a fight indeed. Of the arrows, rendered as if wingless through the operation of (Chankya's) expedients, the vow of lying down in their own quiver after having been endowed with tips, with tops turned down as if in grief, does not indeed tend much towards my satisfaction.

CHARCHA

1. एष पश्चात्—Telang treats this also as सङ्गत । But it is courtesy to say something in reply to Chankya, especially with reference to इषलक्ष्णां द्रष्टुं निच्छति ; and Rakshasa has never been guilty of discourtesy. We therefore prefer to read प्रकाशम् before this.

2. विभवतः—This is a difficult word. Telang takes it as meaning 'around'. The idea 'around' however, is already given by परि in परिवारः । Usually it is interpreted as 'according to means', 'as suits one's position' &c., the derivation being विभवेन इति विभव + टा (३या) + तसि । It seems better to derive it as वि + भू + शठ् विभवत one appearing in one's true capacity ; तस्य । Thus derived, it qualifies राज्ञः understood. प्रविशति राजा विभवतश्च परिवारः then means 'Enter the king in state (i.e., with his full complement of attendants)'. परिवार also correct.

3. परिवारः—परिवाच्यते अनेन इति परि + इ + घञ् करणे a body of men that surround, i.e., attendants.

4. अन्वयः ॥ विधियोगिन फलयोगमवाप्य विपक्षतां गतानाम् (अतएव) शुचा इव अधोमुखानां सायकानां निजतूषीशयनव्रतं मम प्रतुष्टे न हि । व्याख्या— 'विधेः' आर्थ्यं चाणक्यस्य नयविधेः यो 'योगः' व्यापारः तत्र हेतुना न हि आत्मनो व्यापारेण 'फलेन' रिपुजयरूपेण 'योगः' समागतम् 'अवाप्य' लब्ध्वा "विपक्षतां गतानाम्" 'विरतौ' लयनव्यापारात् निवृत्तौ 'पक्षौ' पुङ्गवस्थितौ कङ्कपक्षौ येषां तादृशाः गगनविहारप्रीतिमलभमानाः तेषाम् 'शुचा इव' दःखिन इव 'अधोमुखानाम्' अवनतानानाम् । अवनताया इव सायका सतूषीषु तिष्ठन्ति । 'सायकानां' वायानां 'निजतूष्याम्' आत्मबुधौ यत् 'शयनं' न च रिपुं प्रति धावनं तद्रूपं यत् 'व्रतं' नियमः तत् 'मम प्रतुष्टे' एकान्तसन्तोषाय 'न हि' नैव भवति ॥ अयमप्यर्थः अदाभिप्रैतः—'फलेन' निश्चितेन लोहायुगेण 'योगमवाप्य' मेलनं लब्ध्वा तीक्ष्णलोहायसम्पन्ना अतएव रिपुमर्मभेदक्षमा मृत्वा इत्यर्थः 'विधेः' आर्थ्यं चाणक्यस्य नयविधेः 'योगात्' व्यापारात् हेतोः 'विरतौ' इत्यादि प्राग्वत् । शयने नित्यसक्ताः इतः परं लयने असमर्था भविष्यन्ति इति प्रतुष्टेरभावः ।

5. फलयोगम्—फल means the *arrow-head*, also *success*; both are intended (see व्याख्या) ।

6. विधियोगिन &c.—This involves an apparent contradiction (विरोधाभास) ; thus—Arrows are fitted with feathers ; they are संपन्न । But they are styled here as विपक्ष (विपक्षतां गतानाम्) which may mean विद्युक्तौ वा पक्षौ एषाम्, *i.e.*, wingless This is a contradiction. This contradiction is removed by explaining विपक्ष as in the व्याख्या । Dhundhi's solution is - वीणां कक्षणां पक्षौ इव पक्षौ एषां विपक्षाः feathered. With this explanation शुचा cannot be explained. विपक्षता *in this sense* is not a reason for शोक ।

7. अधोमुखानाम्—Arrows are stocked in the quiver with tips down (अधोमुख) । This raises the उत्प्रेक्षा that they are down-cast through dejection.

12. अथवा—

विगुणौकृतकामुं कोऽपि जेतुं
 भुवि जेतव्यमसौ समर्थ एव ।
 स्वपतोऽपि ममेव यस्य तन्त्रे
 गुरवो जाप्रति कार्यजागरूकाः ॥ ११ ॥

Or.—Though with bow unstrung, he is able to conquer what has to be conquered in this world, in the kingdom of whom, as of mine asleep, preceptors, awake in affairs, keep watch.

अन्वयः ॥ स्वपतोऽपि मम इव यस्य तन्त्रे काव्यजागरुकाः गुरवो जायति अस्मै विगुणोक्तकामुकोऽपि भुवि जित्व्यं जितुं समर्थ एव । व्याख्या—‘स्वपतः अपि’ निद्रितस्यापि ‘मम इव यस्य’ भूपस्य ‘तन्त्रे’ राज्ये राज्याश्रये कृत्ये इत्यर्थः ‘काव्येषु कर्मसु’ ‘जागरुकाः’ अप्रमत्ताः ‘गुरवः’ आचार्याः ‘चाणक्यः इव मन्त्रिणः इत्यर्थः ‘जायति’ अनिश्चं शिवानुष्ठानपरा आसते ‘अस्मै’ भूपः [स इति तच्छब्देन निर्देशो युक्तः] ‘विगुणोक्तं’ गुरुभिरिव कृतकृत्यत्वात् ‘अपगुणं’ ‘कामुकं’ धनुर्यस्य तथाविधः, ‘अपि भुवि’ जगति ‘जितव्यं’ यत् यत् अस्ति तत्सर्वं ‘जितुं’ समर्थः एव शक्त एव । गुरौ चाणक्ये आदित-काथंभारः सुखमङ्गं स्वपिनि । तत् आसतां शराः धनुरपि अवरोपितगुणमेवास्तु तथापि शत्रवो विजेष्यन्ते इति भावः ।

CHARCHA

1. विगुणो etc.—विगतः गुणः अस्य etc. Now see व्याख्या । This is owing to the vigilance of the गुरु who overcomes enemies and the occasion to string the bow never arises. Comp. ‘तव सन्तकृतौ सन्तं दूरात्प्रशमितारिभिः । प्रत्यादिश्यन्त इव के दृष्टलस्यभिदः शराः ॥”

2. स्वपतोऽपि मम—This is contrasted with गुरुवो जायति । I enjoy sleep, my preceptor keeps awake looking after my affairs !

13. (चाणक्यमुपसृत्य) आर्य्य, चन्द्रगुप्तः प्रणमति ।

(Approaching Chanakya) Noble Preceptor, Chandragupta bows unto you.

चाणक्यः—दृषल, सम्पन्नास्ते सर्वांशिवः । तदभिवादयस्व तदभवन्तममात्यमुख्यम् ।

Chanakya—Vrishala, all our wishes for you have all matured. So salute this honourable prince of Ministers.

राक्षसः—(स्वगतम्) योजितोऽनेन सम्बन्धः ।

Rak.—(To himself) Connection is established by this man.

राजा—(राक्षसमुपसृत्य) आर्यं, चन्द्रगुप्तः प्रणमति ।

King—(Approaching Rakshasa) Noble Sir, Chandragupta bows unto you.

राक्षसः—(विलोक्य स्वगतम्) अये चन्द्रगुप्तः ! य एषः—

बाल एव हि लोकेऽस्मिन् सम्भावितमहोदयः ।

क्रमेणारूढवान् राज्यं यूयैश्वर्यमिव द्विपः ॥ १२ ॥

(प्रकाशम्) राजन् विजयस्व ।

Rak.—(Eyeing—To himself) Ha ! Chandragupta ! He it is who with a mighty advance guessed in the world, has, though but a child, gradually attained sovereignty like a tusk the leadership of herd. (Aloud) Be prosperous, O king.

राजा—आर्य—

जगतः किं न विजितं मयेति प्रविचिन्वताम् ।

गुरौ षाड्गुण्यचिन्तायामार्यं चार्यं च जाप्रति ॥१३॥

King.—Noble Sir,—(Noble Sir and Noble Sir), my preceptor, watching over the deliberations on the six expedients what of this world is not attained by me ? Let this be considered.

CHARCHA

1. सम्पन्ना etc.—आशास्ते इति आ + शास + क्तिप् कर्मणि आशीः wish. इ 'इश्ल ते सर्वा आशिषः' तव सम्बन्धे यत् यत् आशास्वमासीन्मे, यत् यत् आशासितं त्वया वा, तत्सर्वं नित्यर्थः 'सम्पन्नाः' सिद्धाः, मनोरथस्तु सकलो जातः, राक्षसं सन्निविनं च भ्रमन्ति इत्यर्थः । 'तत्' तस्मात् यदनुपजात् एवमभ्युदयः तं "तवमवन्त" मान्यं 'मन्तिमुत्सृजन्' सम्भ्रान्त्यप्रवर्त्त' राक्षसम् 'अस्मिन्नादयस्व' प्रणम ।

2. योजितः—Chanakya's speech implies that this piece of good luck is due to Rakshasa himself, i.e., Rakshasa has already worked on behalf of Chandragupta. Hence the relation of king and minister between Chandragupta and Rakshasa is established by Chanakya. After this Telang reads —चाणक्यः—(राजानमुपसृत्य) अथममात्यराजसः प्राप्तः प्रथमैनम । Here राजानमुपसृत्य is out of place, because the king himself has already approached Chanakya (see चाणक्यमुपसृत्य above). Besides the speech is a blunt repetition of what is already said with better polish and greater grace in सम्पन्नास्ति etc. above.

3. बाल इति । अन्वयः ॥ अस्मिन् लोके सम्भावितमहोदयः यः एषः बाल एव, हिपः युधिष्ठिर्यसिब क्रमेण राज्यं हि आरूढवान् । व्याख्या—‘अस्मिन् लोके’ इह जनसमाजे सम्भावितः’ उतप्रोचतः ‘महोदयः’ सहाहः यस्य तादृशः ‘य एषः’ यस्य अभ्युदयः लोके जाहृत एव आसीत् सः अरं चन्द्रगुप्तः ‘बाल एव’ अपरिणतव्या एव ‘हिपः’ करिकरमः ‘युधस्य’ गजयुधस्य ‘युधिष्ठिर्यसिब’ जेदत्वसिब ‘क्रमेण’ शनैः ‘राज्यं हि’ राजपदसिब ‘आरूढवान्’ आक्रान्तवान् । अभ्युदयमावस्य ऊहितम् अयन्तु लोकीत-प्रिचामतीत्य बालोऽपि राजा एव जात इत्यर्थः ।

4. बालः—Dhundhi construes “बाल एव सम्भावित इत्यर्थः” ; For he says “बाल्यमारभ्यैव राजलक्षणां चततया महोन्नतो भव्यार्थ इति सम्भावित इत्यर्थः” । This supposes that Chandragupta is no longer a बालः । But compare “पुरं तामेवाञ्चनैवेवयास वोढुं वार्षसतः”—Act III, Sl. 3 So Chandragupta was quite young and it is natural that Rakshasa an old man whose feet Chanakya himself touches in reverence, should call him बालः ; it would be strange if he did not.

5. जगत इति । अन्वयः—गुरौ आर्थे च आर्थे च बाहुगुण्यचिन्तायां जायति जगतः किं मया न विजितम् इति प्रविचिन्ताताम् । व्याख्या—‘गुरौ’ कार्योपदेशरि ‘आर्थे च’ मान्ये चाणक्ये च ‘आर्थे च’ मान्ये च राजसि (जायति सति) ‘बाहुगुण्यस्य’ सन्धिविग्रहादीनां षष्ठां गुणानां ‘चिन्तायाम्’ अनुष्ठाने ‘जायति’ जागृकै सति ‘जगतः’ पृथिव्याः ‘किं’ वस्तु ‘मया न विजितम् ?’ लब्धम् ‘इति प्रविचिन्ताताम्’ एवाहभाव्यताम् । सर्वमेव जितम्, अतो विजयस्त इति भविष्यद्भिर्देशः असमञ्जसः इत्यर्थः ।

6. जगतः—शेवे षष्ठो, related to किम् । It amounts to “जगति किं न विजितम्”—Dhundhi.

7. गुरौ—Refers to आर्थे and आर्द्धे *separately*; hence singular

8. षड्गुण्य etc.—षड्विंशत् गुणाः इति षड्गुण + व्यञ्ज स्वार्थे षड्गुण्यम् (चातुर्वर्ण्यादि) the six expedients. तद्धिताथे समासः । Cr supposing षड्गुण्य to be a सञ्ज्ञा of the well-known six, viz., सत्त्व, विग्रह etc. we have षट्गुणाः षड्गुणाः by “द्विष्वङ्गि सञ्ज्ञायाम्” । Next व्यञ्ज स्वार्थे as before or भावे । See also our Manu VII & Sisu II. Neuter singular though गुण is masc. and in the plural in the वाक्य । This is by the maxim “क्वचित् स्वार्थिकाः प्रकृतितो लिङ्गवचनान्यतिवर्तन्ते” । Now see व्याख्या ।

9. आर्थे च आर्द्धे च—Here there is a gesture Chandragupta first points at Chanakya with his finger and utters आर्थे and again at Rakshasa uttering आर्थे च । Both of you are looking after my affairs. He already treats Rakshasa as his minister.

14. राक्षसः—(स्वगतम्) सृष्टि मां भृत्यभावेन कौटिल्याश्रित्यः । अथवा विनय एवैष चन्द्रगुप्तस्य मत्सरस्तु मे विपरीतं कल्पयति । सर्वथा स्थाने यशस्वौ चाणक्यः । कुतः ?

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि

नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।

अद्रव्यमेत्य भुवि शुद्धनयोऽपि मन्वी

शीर्षाश्रयः पतति कूलजवृक्षवृत्त्या ॥ १४ ॥

Bak.—(*To himself*) Kautilya's pupil touches me (i. e., defiles me) with the complexion of a servant. Or this is really Chandragupta's humility, but my spite takes it differently. Chanakya is by all means rightly famous. (Do you ask) How ?—Emplacement in a renowned position is assured even to a block-head that leads on finding a worthy aspirant ; but coming by the unworthy, even a minister of unimpeachable polity falls to the ground, after the manner of trees growing on the river-bank, with his resort ruined.

CHARCHA

1. स्वशक्ति नाम् etc.—The ministership is not yet accepted by Rakshasa ; Or, for the matter of that, not even formally offered to him yet. Still Chandragupta speaks of him as his minister (see आय्ये चाय्ये च जायति)—attaches मह्यभाव to him. This offends Rakshasa. Besides Rakshasa says विजयस्य in the future ; Chandragupta retorts with विजितम् in the past adding इति प्रविचिन्वताम् which attributes want of thought to Rakshasa. Rakshasa takes it as a rebuke which can be uttered unto a मह्य only.

2. कौटिल्यशिष्यः—Disciple of Kautilya, i. e., of Chanakya. The insinuation is that he has been taught this conceit and imperiousness by his professor Kautilya.

3. अथवा विनयः etc.—Here Rakshasa corrects himself. I do injustice to Chandragupta. He attributes his success to me also only through courtesy and humility. His words carry no covert allusion. I am prejudiced against him and think otherwise.

4. सर्वथा स्थाने etc.—Taking this as humility, he contrasts Chandragupta's attitude with that of Malayaketu and mourns his ill-luck in having had to work with a prince of that type.

5. अन्वयः । द्रव्यं जिगीषुमधिगम्य नेतुः जडात्मनोऽपि यश्स्त्रिण पदे प्रतिष्ठा नियता (भवति) । अद्रव्यमित्य शुद्धनयः अपि मन्त्री शीर्षाश्रयः (सन्) कूलजइच्छत्तया भूवि पतति । व्याख्या—‘द्रव्य’ भवत्येव योग्यमित्यर्थः ‘जिगीषु’ इदिकाम पुरुषस्य ‘अधिगम्य’ प्राप्य यो ‘नयति’ मार्गसुपदिशति तस्य ‘नेतुः’ अनात्मस्य इत्यर्थः ‘जडात्मनः अपि’ मन्दबुद्धेरपि सतः ‘यश्स्त्रिण पदे’ लोकाप्रसिद्धे उच्चस्थाने ‘प्रतिष्ठास्थितिः’ नियता अवधारिता भवति । आचार्यस्य कौटिल्ये वाङ्मयेन शिष्याधीना भवति इति भावः । अन्वयात् वाच्यं दर्शयति—‘अद्रव्यम् एव’ अयोग्यं जिगीषुं लब्ध्वा ‘शुद्धः’ अनवद्यो ‘नयः’ नीतिप्रयोगो यस्य तादृशः ‘अपि’ अविगीतवाङ्मुष्योऽपि ‘मन्त्री’ अनात्मः ‘शीर्षाश्रयः’ उत्तखातमूलः सन् ‘कूलजस्य’ नदीतटजातस्य ‘इच्छस्य इच्छा’ वाक्परेषु तटपादपल्लव्या इत्यर्थः ‘भूवि पतति’ लोके अथा गच्छति घराशायी भवति इत्यन्वयः ।

6. द्रवाम्—द्रवति ऊर्ध्वं गच्छतीति द्रु गती + ड् कर्त्तरि द्रुः a tree. “इच्छो महीरुहः शाखी...पलाशी द्रुद्रुं मागमाः” इत्यमरः । द्रुविव इति द्रु + यत् इवार्थे द्रवाम् literally like a tree, but restricted to mean भव्य worthy. The *Kasika* on the rule द्रवाच्च भव्ये explains भव्य as “आत्मवान् अभिप्रैताना-मर्थानां पादभूत इत्यर्थः” । Note that जिगीषु is the विशेष्य here and द्रव्य its विशेष्यम् । द्रवाम् जिगीषुम् of course refers to Chandragupta.

7. अधिगम्य—Dhundhi construes जिगीषुमधिगम्य प्रतिष्ठा भवति । This gives different nominatives to अधिगम्य and भवति which is irregular. The difficulty would be removed by supplying स्थितस्य with the construction जिगीषुमधिगम्य स्थितस्य नेतुः प्रतिष्ठा भवति । Our construction avoids the difficulty, अधिगम्य having the same nom. with the क्रिया in नेतुः (see वाख्या) ।

8. नियता—Dhundhi reads नियतम् । Explain, प्रतिष्ठा नियतमवश्यं भवति । नेतुर्नियता प्रतिष्ठा is in reference to Chanakya.

9. अद्रवाम्—The reference here is to Malayaketu.

10. भुवि—Construe भुवि पतति (see below).

11. युद्धनयः etc.—The reference is to himself. His moves were quite sound and would have resulted in victory had not the अद्रव्य सल्यकेतु idiotically interfered.

12. शीर्षाशयः—आशीयते इति आ + श्य + अच् कर्त्तरि आशयः resort, i. e., the जिगीषु who is अद्रव्य । In the case of a tree the भूमि is its आशय ; so आशय = the base of the tree. सूत्र is a good synonym, because it may be applied to the king also. Just now Rakshasa has become शीर्षाशय with the ruin of Malayaketu. The tree on the bank becomes शीर्षाशय when its base is washed off by the current.

13. पतति—Falls. भुवि पतति means—(सन्निपत्ते) ‘भुवि’ जगति लोकसमाजे ‘पतति’ व्यगभवति—suffers in the estimate of the public. (इत्यपत्ते) ‘भुवि’ धरायां ‘पतति’ धराशायी भवति—falls to the ground. The contrast is, द्रव्यप्राप्ति leads to पदे पतिष्ठा—a rise, and अद्रव्यप्राप्ति leads to पतन—a fall.

15. चाणक्यः—अमात्मराक्षस, इष्यते चन्दनदासस्य जीवितम् ?

Chan.—Minister Rakshasa, is the life of Chandanadasa desired by you ?

राक्षसः—भो विष्णुगुप्त, कुतः सन्देहः ?

Rak.—Ho ! Vishnugupta, whence is the doubt ?

चाणक्यः—अमात्यराक्षस, अगृहीतशस्त्रेण भवता अनु-
गृह्यते वृषलः इत्यतः सन्देहः । तद्यदि सत्यमेव चन्दनदासस्य
जीवितमिष्यते ततो गृह्यतामिदं शस्त्रम् ।

Chan.—Minister Rakshasa, Vrishala is being favoured by you with the weapon untouched ; hence the doubt. So if really Chandanadasa's life is desired, then take up this weapon.

राक्षसः—भोः विष्णुगुप्त, मामैवम् । अयोग्या वयमस्य
विशेषतस्त्वया गृहीतस्य ग्रहणे ।

Rak.—Ho ! Vishnugupta, don't say so, don't. I am unworthy to accept it, especially as it was wielded by you.

चाणक्यः—अमात्य राक्षस, योग्योऽहम् अयोग्यो भवान्
इति कथमेतत् ? पश्य—

अश्वैः सार्द्धमजस्रदत्तकविकैः क्षामैरशून्यासनैः

स्नानाहारविहारपानशयनस्त्रेच्छासुखैर्वैर्जितान् ।

माहात्मराक्षस पौरुषस्य मतिमन् दृष्टारिदर्पच्छिदः

पश्यत्रैतान् परिकल्पनाव्यतिकरप्रोच्छूनवशान् गजान् ॥१५॥

Chan.—Minister Rakshasa, how does it follow that I am fit you are unfit ? Look here, look at these tuskers with their

spine swollen through the contact of their pads, deprived of the pleasure of self-determination at baths, meals, walks, drinks and rest along with these horses, lean with bits constantly inserted and saddles never unoccupied—all through the greatness of your prowess O intelligent one, the allayer of the brag of a haughty enemy.

CHARCHA

1. इष्यते—It is a query (प्रश्न काङ्क्ष) ।

2. अग्रहृत्-शस्त्रेण—The शस्त्र is an emblem of the office of a minister. Cf.—“इष्यते च यथा शस्त्रं धारयामि”—Act I.

3. इति कथमेतत्—Construe इत्येत् कथम् (उपपद्यते) । How do you know, i. e., how can you say I am fit, you are not. The verse following is to prove the fitness of Rakshasa. Telang reads इति किमनेन—what is the use saying I am fit you are not. This is not as direct an introduction to the verse as our reading is.

4. अन्वयः ॥ हे मतिमन्, ह्यारिदर्पच्छिदः तव पौरुषस्य माहात्म्यात् अशून्यासनैः अजस्रदत्तकविकैः क्षामैः अश्वैः साङ्घैः क्षानाहारविहारपानशयनस्त्रैश्चासुखैः वर्जितान् परिकल्पनावतिकारप्रोच्छूनवशान् एतान् गजान् पश्य । वाखाया—हे मतिमन् विशालबुद्धे राक्षस, ह्यज्ञानाम् अप्रुष्या बयमिति गर्वितानाम् ‘अरीणां’ माहृशानां शत्रूणां ‘दर्पच्छिदः’ गर्वहारणः ‘तव पौरुषस्य’ शौर्यस्य ‘माहात्म्यात्’ प्रभावात् ‘अशून्यैः’ सतताभ्यासितम् ‘आसनैः’ पल्याणं येषां तैः अतएव ‘अजस्रं सततं दत्ता’ सुखे अर्दिता ‘कविका’ खलीनं येषां तैः निरन्तरबाधितैरित्यर्थः । अतएव च ‘क्षामैः’ अस्माधिक्यात् क्रमैः एतः ‘अश्वैः साङ्घैः’ हृदैस्तुल्यं ‘क्षानेषु’ आहारेषु विहारेषु यानेषु शयनेषु च विषये या ‘स्त्रैश्चा’ स्त्रैरिता ततो यानि ‘सुखानि’ तैः स्वाधीनक्षानादिजन्यानन्दैरित्यर्थः ‘वर्जितान्’ विरहितान् ‘परिकल्पनायाः’ पल्याणस्य ‘ब्रतिकरात्’ नित्यसम्पर्कात् सतताभ्यासनादित्यर्थः ‘प्रोच्छूनाः’ जातशोफाः ‘वशाः’ पृष्ठास्थीनि येषां तादृशान् ‘एतान् गजान् पश्य’ नित्यसन्नङ्गानां गजानाञ्च दशामवलीकथं ततो ब्रूहि त्वं वा योग्यः अहं वा । वस्तुतस्तु त्वमेव योग्य इति भावः ।

5. अश्वैः साङ्घैः—Construe अश्वैः साङ्घैः वर्जितान्, i. e., अश्वश्च सुखे-
वर्जिताः गजाश्च ।

6. अजस्र &c.—न जस्रति मुञ्चतीति नञ् + जस + र कर्त्तरि अजस्र ceaselessness. कविका bit. अजस्रं दत्ता सुप्सुपा &c. See व्याख्या ।

7. अग्रन्यासनैः—The riders are on them day and night.

8. स्नान &c—स्नानाहारविहारपानशयन is a इन्द्र । These are necessities of life. They cannot enjoy them when wanted. They have no स्वच्छा in these matters. Hence when, exigencies allowing, they do get an apology of a bath or a meal &c. they are hurt by them more than comforted. This applies to both अन्न and गन् (see अन्नैः सार्द्धम् above).

9. पश्य—The repetition is due to सभ्रम ।

10. परिकल्पना &c.—परिकल्पना is the same as कल्पना in Sl. 8, *ante*. (which see). The difference being that here it is restricted to the pad (*gaddi*) on the back of the elephant. वि + अति + क्त + च करणे or कृ अप्भावे व्यतिकरः contact. Cp.—“व्यतिकर इव भीमस्ना-ससो वैद्युतश्च” । “अथ वातिकर पुंसि वासनवातिषड्वयोः” इति मेदिनी । वातिषड्वय is contact. Cf.—“तेनारविन्दवातिषड्वयश्च” । प्र + उद + शि + क्त कर्त्तरि प्रच्छन्न swollen. Now see वाग्द्वया । Cp. “नूनं तस्याः प्रबलरुदितोच्छन्ननेत्रं प्रियायाः”—Megh. and Malli under it.

16. अथवां किम् अनेन । न खलु भवतः शस्त्रग्रहण-मन्तरेण चन्दनदासस्य जीवितमस्ति ।

Or away with all this. The life of Chandanadasa will surely not be saved without your acceptance of the weapon.

राक्षसः—(स्वगतम्)

नन्दस्ये ह्यगुणाः स्युः शक्ति हृदयं भृत्योऽस्मि तद्विहिषां

ये सिक्ताः स्वयमेव हृद्धिमगमंश्चिन्नास्त एव द्रुमाः ।

शस्त्रं मित्रशरीररक्षणकृते व्यापारणीयं मया

कायं प्राणां गतयो विधेरपि न यान्त्रालोचनागोचरम् ॥ १६ ॥

Rak.—(To himself) The virtues of Nanda's kindness touch my heart and I am going to be the servant of his

enemies. The very trees that attained growth on being personally watered by myself are now cut down. The weapon has to be wielded by me for the sake of the preservation of the person of my friend. The course of one's prior deeds do not come within the range of the vision of even the Creator himself.

CHARCHA

1. किमिनेन—No use of this discussion, Dhundhi has किं बहुना—no use talking much.

2. अन्वयः ॥ नन्दस्त्रेहगुणाः हृदयं स्पृशन्ति, तद्विदिषां भृत्योऽस्मि । ये द्रुमाः स्वयं सिक्ता एव ब्रह्मिणमगमन् ते एव क्तिन्नाः । मित्रशरीररक्षणकृते मया शस्त्रं व्यापारणीयम् । कार्याणां गतयः विधेरपि आलोचनागोचरं न यान्ति । व्याख्या—'नन्दस्य' स्वामिनः यो मयि 'स्त्रेहः' आसीत् तस्य 'गुणाः' सुभगतादयः 'हृदयं स्पृशन्ति' चेतः समावर्जयन्ति अद्यापि तान् स्मृत्वा शोचामि तथापि 'तस्य' नन्दस्य ये 'विदिषः' अरयः 'तेषां भृत्यः' अस्मि 'सेवकोऽहं जातः [वर्तमानसामोष्ये लट्] । अद्य सा स्त्रेहस्यृतिर्विसर्जिता भवति । कीदृशमेतादत्याह—'ये द्रुमाः हृत्वाः स्वयं सिक्ताः एव स्वहस्तेन दत्तजलाः सन्तः 'ब्रह्मिणमगमन्' (गमिषुं लृ) बाह्वृता वभ्रुवुः 'ते एव' मया 'क्तिन्नाः' निकृताः । चिरपोषिता स्यृतिर्मया हारिता । मा ह्यार्थोयं तस्ये इत्यत्राह—'मितस्य' चन्दनदासस्य यत् शरीररक्षणं देहगुणः तस्य 'कृते' [कृतं कार्याम, नपुंसके भावे क्तः । मित्रशरीररक्षणस्य कृतम् । तस्मिन् विषये इति विषयधिकरणे ७मी] तदर्थं 'मया शस्त्रं' मन्त्रिणः स्वहस्तः 'व्यापारणीयं' कर्मण्ये नियोजयितव्यम् । अनात्यकर्म कर्तव्यमित्यर्थः । अभावनीयं जातमेतन्मये यत् चन्द्रगुणस्य साचिव्यं करामि । तन्मयं 'कार्याणां' प्राक्तनकर्मणां 'गतयः' परिणतयः 'विधेरपि' सञ्ज्ञस्य प्रजापतेः विधातरपि किं पुनर्मादृशस्य माणवकस्य 'आलोचनायाः' ऊहस्य दर्शनस्य वा 'गोचरं' देशं विषयं वा 'न यान्ति' न गच्छन्ति 'दृष्टिविषयमतीत्य वर्तन्ते' इत्यर्थः । विधेरपि मन्ये नाज्ञासीत् समैव भविष्यतीति ।

3. नन्दस्त्रेह &c.—The reference to Nanda's kindness has already occurred more than once; cf.—“आज्ञासीत् प्रीतियोगात्” Act II, Sl. 14, “स्त्रेहात् प्रभृणां सताम्” Act V, Sl. 20.

4. कार्याणां गतयः—कार्यं here refers to the deeds done in prior births. These make up one's destiny—दैव Fate. Cf.—“पूर्वजन्मकृतं कर्म तत् दैवमिति कथ्यते” । Hence कार्याणां गतयः = The course of Fate.

5. न यान्त्रालोचना &c.—आ + लोच + णिच् + युच् भावे आलोचना lit. vision. It is used here in this sense. The secondary meaning, *i.e.*, deliberation also gives good sense. 'The Creator even does not see the course' is a hyperbole of common occurrence; cf.—“स्त्रियाश्चरित्रं पुरुषस्य भाग्यं देवा न जानन्ति कुतो मनुष्याः” । Dhundhi reads नयन्त्राज्ञाकरत्वं चिरात् and explains—“कार्यार्थां गतयः-विषेरपि आज्ञाकरत्वं चिरात् नयन्ते अतिप्रबलौऽपि विधिः कार्यगतिर्वैचित्र्यात् कार्यगतिकिङ्कर इव भवतीत्यर्थः” । The interpretation would have been a good one but for the word चिरात् । चिरात् नयन्ति—takes a long time to bring about—sounds strange. For this reason we reject Dhundhi's reading.

17. (प्रकाशम्) विष्णुगुप्त, नमः सर्वं कार्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय । का गतिः ? एष प्रह्वोऽस्मि ।

(*Aloud*) Vishnugupta, I bow to the love of friend, the cause of undertaking all work. What help? Here, I am humbled (willing).

चाणक्यः—(सहर्षम्) वृषल, वृषल अमात्यराक्षसेन इदानीम् अनुगृहीतोऽसि । दिष्ट्या वधते भवान् ।

Chan.—(*With joy*) Vrishala, Vrishala, you are now favoured by Minister Rakshasa. Luckily do you prosper.

राजा—आर्थप्रसाद एष चन्द्रगुप्तं नानुभूयते ।

King—This is Noble Preceptor's grace that is being enjoyed by Chandragupta.

(अविश्य) पुरुषः—जेदु अज्जो । एष क्खु भइमटभाउ-
राअणप्यमुहेहिं संजमिदकलचलणो मलअकेदु पडिहारभूमिं
उवडिदो । एदं सुणीअ अज्ज प्यमाणम् [जयत्वार्थः । एष

खलु भद्रभट्टभागुरायणप्रमुखैः संयमितकरचरणो मलयकेतुः
प्रतीहारभूमिम् उपस्थितः । इदं श्रुत्वा आर्थ्यः प्रमाणम् ।

(*Entering*) *Attendant*—Let Noble Sir prosper. Here Malayaketu has come up to the site of our gate with hands and feet fettered by Bhadrabhatta, Bhagurayana and others. Noble Sir will decide on hearing this.

चाणक्यः—भद्र, निवेद्यताममात्यराक्षसाय । सोऽयमिदानीं
जानीते ।

Chan.—Good man, be it reported to Minister Rakshasa. He it is that henceforth knows.

राक्षसः—(स्वगतम्) दासीकृत्य मामिदानीं विज्ञापनायां
मुखरीकरोति कौटिल्यः । का गतिः ? (प्रकाशम्) राजन्
चन्द्रगुप्त, विदितमेव ते यथा वयं मलयकेतौ कञ्चित्कालमुपिताः
तत् परिरक्ष्यन्तामस्य प्राणाः ।

Rak.—(*himself*) Kautilya having made me a servant, now makes me garrulous at prayers. What help ? (*Aloud*) O king Chandragupta, it is indeed known to you that I stayed a while with Malayaketu, so let his life be spared.

राजा—(चाणक्यमुखमवलोकयति) ।

King.—(*Stares at Chanakya's face*).

CHARCHA

1. सर्वकार्ये &c.—प्रतिपत्ति is acceptance. सर्वं कार्यं]सर्वकार्यम्
all kinds of work ; सर्वकार्यस्य प्रतिपत्तिः] तस्याः हेतुः । The reason
for the acceptance of any work whatever. You ask me to
accept the ministership ; why, I am ready to do even less
honourable work even, if that will save my friend's life.

2. प्रह्वोऽस्मि—प्र + ह्वञ् शब्दे + क कर्त्तरि प्रह्वः one always responding to call, i.e., submissive. दिष्ट्या either an अव्यय or 3rd sing of दिष्टि meaning luck.

3. आर्यप्रसादः—आर्यस्य मद्दुरोर्भवतः प्रसादः—The result of your favour. You exerted on my behalf and I got Rakshasa as minister.

4. संयमित &c—See Act V, Para 3.

5. प्रतीहारमूनिम् &c.—See V Para 36.

6. दासीकृत्य &c.—I have been made a slave and I am now being taught how a slave should supplicate for favours.

7. मलयकेतौ—मलयकेतुकुली, at Malayaketu's house (by transference of epithets).

8. चाणक्यमुखन् &c.—The request was unexpected. The king did not know what to say and glanced at Chanakya for advice.

18. चाणक्यः—प्रतिभाणयितव्यः अमात्यराक्षसस्य प्रथमः प्रणयः । (पुरुषं प्रति) भद्र, अस्मद्वचनादुच्यन्तां भद्रमट-प्रमुखाः, यथा—‘अमात्यराक्षसेन विज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पितृभवे विषयम् । अतो गच्छन्तु भवन्तः सहानेन । प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति ।

Chan.—Minister Rakshasa's first prayer has to be respected. (*To the attendant*) Good man, let Bhadrabhata and others be told in my words this—"Sire Chandragupta, requested by Minister Rakshasa, relinquishes his ancestral domains unto Malayaketu. So go you all along with him. You will come back when he is established."

पुरुषः—जं अज्जो आणवेदि [यदार्यं आज्ञापयति] (इति परिक्रामति) ।

Attendant—As Noble Sir commands (*walks round*).

चाणक्यः—भद्र तिष्ठ तिष्ठ । अपरञ्च वक्तव्यो दुर्गपालः—
 'अमात्यराक्षसलाभेन सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति य
 एष श्रेष्ठी चन्दनदासः स पृथिव्यां सर्वनगरञ्च छिपदमारोप्यताम्'
 इति । अपि च विना वाहनहस्तिभ्यः क्रियताम् सर्वमोक्ष इति ।
 अथवा अमात्यराक्षसे नेतरि किमस्माकं प्रयोजनमिदानीम् ।

विना वाहनहस्तिभ्यो मुच्यतां सर्ववन्धनम् ।

पूर्णप्रतिज्ञेन मया केवलं वधते शिखा ॥ १७ ॥

Chan—Wait, good man, wait ; here is another matter. The master of the forts has to be told this—'Sire Chandragupta, mightily pleased on winning over Minister Rakshasa, commands that this banker Chandragupta be appointed to the office of banker in all towns on earth. Besides, let all be released except horses and elephants. On the other hand, Minister Rakshasa being now secured as guide. what is the use of us. Let all fastenings be loosened, but not of horses and elephants. By me alone with the vow fulfilled the tuft is being fastened.

पुरुषः—जं अज्जो आणवेदि [यदाय्यं आज्ञापयति] (इति निष्क्रान्तः) ।

Attendant.—As Noble Sir commands (*Exit*).

CHARCHA

1. प्रतिमानयितव्यः—प्रति + अन + णिच् (or मानचुरादि) तव्य कर्मणि has to be respected.

2. प्रणयः—प्रणोयते अनेन इति प्र + नो + ञच् करणे प्रणयः request.

3. विषयम्—विषय is देश । तम् । पितुरागत इति पिढं + यत् पिढ्यः ancestral. पिढ्यं विषयम् ancestral kingdom.

4. प्रतिष्ठिते—प्रतिष्ठित firmly placed. Malayaketu is now a new king, because, after his defeat, his dominions have been proclaimed as annexed to Chandragupta's kingdom.

5. बाहनहस्तिभ्यः—उद्यते एभिः इति वह + ल्युट् करणे । ह'ङ्: owing to निपातन in the rule "बाहनमाहतात्" । बाहन horse. Next इन्वः प्रसी owing to विना । No एकवद्भाव because these are now treated as draft animal and not सेनाङ्ग ।

6. अद्यवा—Telang renders— but now with Minister Rakshasa as manager (of all affairs) what work is there for me ?" प्रयोच्यते अनेन इति प्र + युज् + णच् + ल्युट् करणे प्रयोजनम् that which keeps one employed, i e., work. With the words क्रियतां सर्वमोचः he finds work for others, viz. वन्धनमोचनम् । What is to be his own work ? He answers—'अद्यवा' पञ्चानरं अमात्यराक्षसे नेतरि' अमात्यराक्षसस्य नेतृत्वे सिद्धे यदर्थं यतमाना अभून् तत् कर्म निव्यूढम् । 'तत् इदानीं समाप्ते कर्मणि 'अस्माकं किं प्रयोजनं' किं वर्यं कुर्मः' । His work was to win over Rakshasa and that work is now over. He finds his own work in the verse following.

7. अन्यतः ॥ बाहनहस्तिभ्यो विना सर्वं वन्धनं सुच्यताम् । पूर्णप्रतिज्ञेन मया केवलं शिखा बध्यते । व्याख्या—'वद्दहनेभ्यः' अर्द्धेभ्यः 'हस्तिभ्यः' गजेभ्यश्च 'विना' एतादृयस्थितं वर्जयित्वा 'सर्वम्' अन्यत् 'वन्धनं' 'सुच्यताम्' अपनीयताम् । कारास्थितानां निगडमोचनमिदानीं वः कर्म । मम च कर्मान्तरमस्ति इत्याह—'पूर्णा प्रतिज्ञा' नीर्यं प्रलक्ष्मीस्थिरीकरणरूपा यस्य तथाविधेन 'मया केवलः शिखा बध्यते' । शिखावन्धनमात्रमिदानीं मे पथ्यं वसितं कर्म नान्यत् प्रयोजनमस्ति ।

8. बाहनहस्तिभ्यः—मोचनक्रिया implies अपाय of the वन्धन । Hence बाहनहस्तिभ्यः has here अपादाने प्रसी । The bands are not to be removed from off horses and elephants. Do not say विना योषी प्रसी here ; for, then बाहनहस्तिभ्यो विना सर्वं वन्धनम् means all bonds except horses and elephants, which is absurd, because horses and elephants are not bonds.

9. पूर्ण प्रतिज्ञेन—The प्रतिज्ञा is not नन्दवंशोन्मूलन, but मीर्यालक्ष्मीस्थिरीकरण by securing Rakshasa as Chandragupta's minister. So long as this is not done Chanakya does not fancy that the

Nandas are really exterminated. Compare "अगृहीते राक्षसे किमुतखातं नन्दवंशस्य किं वा स्वैर्यमुतपादितं चन्द्रगुप्तलक्ष्याः"—Act I.

10. वधने शिखा—The locks untied are to Chanakya a reminder for work undone. Cf.—"मुक्तां शिखां पराक्षसम्" &c. Act I. All work is now over, so the शिखा is being tied up.

19. चाणक्यः—भो राजन् चन्द्रगुप्त, भो अमात्यराक्षस, उच्यतां किं वा भूयः प्रियमुपहरामि ।

Chan.—O King Chandragupta, O Minister Rakshasa, say what more pleasure shall I bring unto you.

राजा—किमतः परमपि प्रियमस्ति ?

राक्षसेन समं मैत्री राज्ये चारोपिता वयम् ।

नन्दास्योन्मूलिताः सर्वे किं कर्त्तव्यमतः प्रियम् ॥ १८ ॥

King—Is there a pleasure greater than this ? The Nandas have all been uprooted ; I have been placed on the throne ; friendship has been secured with Rakshasa. What pleasure beyond this remains to be done ?

राक्षसः—तथापि इदमस्तु—

(भरतवाक्यम्)

वाराहीमात्मयोनेस्तनुमवन्विधावास्थितस्यानुरूपां

यस्य प्राग्दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।

स्त्वेच्छे हहे जग्माना भुजयुगमधुना संश्रिता राजमूर्त्तेः

स श्रीमहन्मुभृत्यश्चिरमवतु मही पाथिवश्चन्द्रगुप्तः ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे)

॥ सप्तमोऽङ्कः ॥

इति श्रीविशाखदत्तविरचितं मुद्राराक्षसं नाटकं समाप्तम् ।

Rak.—Still let there be this—

(*The Actor's benedictory speech*)

May He, the prince Chandragupta, long guard this earth with kins and servants in prosperity—He, the self-caused, the tip of whose tusk the Earth, the upholder of beings overwhelmed by destruction, did formerly cling to when He assumed the form of a boar suitable for the work of preservation ; He whose two arms in the form of the king, she, troubled by the Mlechchhas, has now clung to. (*Exeunt all*)

SEVENTH ACT.

*Here ends the drama MUDRA-RAKSHASA
composed by Srī Vāsakhadatta.*

CHARCHA

1. उपहरामि—उप + हृ means 'to present'. Telsang reads उपकरामि—I place near. Both are good readings.

2. राक्षसेनेति । अन्वयः ॥ राक्षसेन समं मैत्री, वयं राज्यं आरोपिता च, नन्दाः सर्वं उन्मूलिताश्च । अतः प्रिय किं कर्तव्यम् ? व्याख्या—अथ 'राक्षसेन समं' सह 'मैत्री' सख्यं त्वया योजितम् । इतः पूर्वं 'वयं राज्यं आरोपिता च' त्वया अभिषेचिता अपि । ततोऽपि प्राक् 'नन्दाः सर्वं उन्मूलिताश्च' उत्खाता अपि त्वया । अस्मात् परं प्रियं किं कर्तव्यं त्वया ? न किमपि ।

3. इदमस्तु &c.—Rakshasa commences to say what it is to be, but leaves it to the actor actually to utter the words. भरत is the principal actor. His speech here is to be taken as Rakshasa's, i. e., as embodying Rakshasa's sentiments.

4. वाराहोमिति । अन्वयः ॥ भूतघात्री प्राक् प्रलयपरिगता (सती) अवनविधौ अनुरूपं वाराहो तनुमास्थितस्य आत्मयोनिः दन्तकोटिं शिशये, अधुना क्वच्छं-रुहं न्यमाना (सती) राजसूतः यस्य आत्मयोनिः भुजगुगं संश्रिता स पार्थिवः चन्द्रगुप्तः शोमहन्तु भृत्यः (सन्) सहो चिरमवतु । व्याख्या—'भूतघात्री' विन्धमरा घरणी 'प्राक्' पुरा कल्पस्यै 'प्रलयेन' प्रलयरूपया आपदा 'परिगता' अभिभूता सती 'अवनविधौ' रक्षाकर्मणि जलमण्डोद्धरणकर्मणि इत्यर्थः 'अनुरूपं' योग्यां 'वाराहो' तनुम् शौकरी

सूक्तिम् 'आस्थितस्य' अधितिष्ठतः 'यस्य आत्मघोनेः' स्वयम्भवः श्रीविष्णोः 'दन्तकोटि' दशनाथ 'शिष्ये' अवलम्बितवती तेन च आपदो सुसुचे, 'अधुना' सम्प्रति पुनः कलियुगे 'क्षीच्छैः' यवनैः 'उद्द्विज्यमाना' पीडयमाना सती 'राजसूक्तैः' पार्थिवदेहस्य यस्य आत्मघोनेः 'भुजयुग' बाहुद्वयं 'माश्रिता' समालम्बमाना तिष्ठति 'स पार्थिवः' राजा 'चन्द्रगुप्तः श्रीमन्तः' समुद्राः स्वजनाः 'भृत्याः' सेवकाश्च यस्य तादृशः सन् 'महौ' तामिव भूतघात्रीं 'चिरमवत्' सततं रक्षतु । राजाच नो दोषं जीवी भूयात् स्वजना-स्य कृच्छन्तु भृत्याश्च वईन्ताम् इत्यर्थः ।

5. *Remark*—This is the benedictory verse to be read by the principal actor (भरत) at the end of the performance.

6. वाराहोम्—वाराह a boar. तस्य इयम् । The reference here is to the third incarnation of Vishnu, when with his tusk he lifted up the Earth that got submerged under water at the time of the universal destruction (प्रलय) and was then in patala.

7. आत्मघोनेः—आत्मा स्वयमेव योनिः कारणस्य आत्मघोनिः the self caused. This is the same as आत्मभूः which is name of Brahman. "ब्रह्मात्मभूः सुरज्यैष्ठः परमेष्ठौ पितामहः" इत्यमरः । Here it stands for Vishnu.

8. अवनविधौ—अवन is रक्षण । तस्य विधिः अनुष्ठानम् । तद्धिन् । Dhundhi says जगद्रक्षणविधाने । His जगत is Earth. The earth was in danger of utter annihilation unless forthwith lifted up from under water.

9. अनुरूपाम्—Dhundhi says समर्थाम् i. e. suitable. A body suitable for this peculiar sort of work. It should be capable of diving under water and living on land as well. The Lord saw that the body of the boar would suit best, and assumend it accordingly.

10. प्राक्—The contrast is—प्राक् [दन्तकोटिम् अधुना भुजयुगम् (which see).

11. दन्तकोटिम्—कोटि is अय । दन्तस्य कोटिः &c. Cf.—"वसति दशनाथिखरे धरणी तवक्षणा", "ततः समुत्क्षिप्य धरां खदं द्रुया महावराहः, स्फुट-पद्मलोचनः । रसातलाद्गुप्तपद्मसन्निभः समुत्थितो नील इवाचलो महान् ॥"

12. शिष्ये—श्रि is उभयपदी । कवे भिष्याये क्रियाफले आत्मनेपदम् ।

13. भूतधात्री—भूतानां प्राणिनां धात्री जननी, *i. e.*, the earth.

14. क्लृप्त्ः &c.—Harassed by Mlechchhas. The contrast is प्राक् प्रलयपरिगता अधुना क्लृप्त् रुद्विज्यमाना । Hence the present is as great a danger as the past one. The reference is perhaps to some mightily irruption of Yavana hordes by the North Western frontier of India, which led to temporary settlement of the invaders somewhere near Punjab. Dhundhi reads उद्विज्यमानः । But विज being usually अकर्मक does not admit of कर्मणि शानच् । कर्मकर्त्तरि शानच् also fails for the same reason, and also because क्लृप्त्ः mentions the *source* of the उद्वेगः । It seems therefore preferable to have the षजन्त form उद्विज्यमाना । Comp. “उद्वेजिता इष्टिभिराश्रयन्ते शङ्काणि यस्यातपर्वन्ति सिद्धाः” ।

15. भुजयुगम् &c.—Contrast—*Now* (अधुना) the two arms *Previously* (प्राक्) the tip of the tusk. भुज offers better protection than दन्तकौटि । Also only *one* दन्तकौटि formerly, but *two* arms now. Hence though the danger is equally great, the protection offered is more efficient. This implies that the Mlechchhas were driven off and the danger relieved *permanently*.

16. संश्रिता—सम् + श्रि + क्त कर्त्तरि वक्तृमाने । The वक्तृमाने क्त shows that the relief is full and permanent as expected from भुजयुगम् above. There were no more Mlechchha invasions.

17. राजमूर्त्तः—The contrast continues—पुरा वाराहो तनुम् आस्थितस्य अधुना राजमूर्त्तः । A boar then, a king now—a much more exalted personage *now* than *then*.

18. श्रीमहस्यु &c.—The benediction includes kins and servants also. This is rather unusual.

19. *Remark*—(1) The epithets obviously speak of the Chandragupta of the verse, whoever he was, as the sovereign ruler of *all* India at the time (see Introduction).

(2) See also our Sak on भरतवाक्य । “भरत is here the principal actor.”

THE END

ବାଘାଲୀର ଗୌରବ

ମହାକବି ରାଜା ବିଶାଖଦତ୍ତେର

ମୁଦ୍ରାରାଘସ

ନାଟକର ବଘାଲୁବାଦ

ଶ୍ରୀମାରଦାରଘନ ରାୟ, ବିଦ୍ୟାବିନୋଦ, ଏମ୍, ଏ,
ଭୁବନେଶ୍ୱର ପ୍ରିନ୍ସିପାଲ, ବିଦ୍ୟାମାଗର କଲେଜ ।

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নালন্দা প্রেস, ১৫৯-১৬০, কর্ণওয়ালিস্ স্ট্রীট, কলিকাতা হইতে
শ্রীশ্যামলকুমার মিত্র কর্তৃক মদ্রদিত

মুদ্রারাক্ষস ।

প্রথম অঙ্ক

(চন্দ্রশুণ্ডের রাজধানী)

(নান্দী)

যে দিনে শিব প্রথম গঙ্গাকে মাথায় করিয়া বাড়ী ফিরিলেন সে দিন গৌরী দেখিয়া জিজ্ঞাসা করিলেন—আপনার মাথায় বসিয়া এই ভাগ্যবতী কে ? শিব কথা কাটাইয়া মাথার চন্দ্রকলাকে লক্ষ্য করিয়া বলিলেন—শশিকলা । গৌরী ভাবিলেন, এই বুঝি সেই কঙ্কার নাম, তাই জিজ্ঞাসা করিলেন—এই কি এর নাম ? শিব বলিলেন—নাম বই কি ? তোমার চেনা লোক, নামটা ভুলিলে কেন ? গৌরী বুঝিলেন শিব চন্দ্রকলার কথা কহিতেছেন, তখন বলিলেন—আমার প্রপ্ন কঙ্কার প্রতি, চন্দ্রের প্রতি নয় । তখনও যেন শিব বুঝিতে পারেন নাই, বলিলেন—বদি পুরুষ মানুষ চন্দ্রের কথায় এতই অবিশ্বাস, তবে না হয় নারী বিজ্ঞ্যাই বলুক এর নাম শশিকলা কি না । এইরূপে চতুরতা করিয়া প্রভু দেবীর কাছে গঙ্গাকে লুকাইতে ইচ্ছা করিলেন । এই চতুরতা আপনাদিগকে রক্ষা করুক । ১ ।

আবার বলি,

মহাদেব তাণ্ডব করিয়া নব রসের অভিনয় করিয়া থাকেন এই ব্রহ্মাণ্ডের উদর সেই অভিনয়ের রঙ্গভূমি । কিন্তু প্রভুর বিপুল দেহের পক্ষে এ স্থান এতই সঙ্কীর্ণ ও অসার, যে উচিতমত পা ফেলিলে পৃথিবী রসাতলে বাইবে, প্রভু কষ্টে সামলাইয়া পা ফেলেন ; পূর্ণ মাজায় হাত বাড়াইলে ব্রহ্মাণ্ডের ছাত ভাঙ্গিয়া যায়, হাত বাহির হইয়া পড়ে, বাধ্য

হইয়া প্রভুকে হাত গুটাইয়া অভিনয় করিতে হয়। অভিনয়ের উচিত-মত চক্ষু চাহিতে গেলে কপালের চক্ষু হইতে অগ্নি বাহির হয়, সংসার পুড়িয়া যাওয়ার মত হইয়া উঠে, তাই এই চক্ষু বুজিয়াই কোনও রূপে অভিনয় করেন। রক্তভূমির অহরোধে প্রভুর এই ক্লেশ। তথাপি এই ক্লেশকর নৃত্যই আপনাদের মঙ্গল করুক।

(নান্দীর পদ)

হস্তধার - বেশী কথায় কাজ নাই। পরিষদের আদেশ—সামন্ত বটেশ্বর দত্তের পৌত্র, মহারাজ উপাধিতে সন্মানিত পুত্র পুত্র, কবি বিশাখদত্তের নুতন নাটক মুজ্জারাক্স অঙ্ক অভিনয় করিতে হইবে। এতে আমারও অভ্যস্ত আনন্দ হইতেছে, কারণ, কোন্ কাব্য ভাল কোন্ কাব্য মন্দ, তাহা পরিষদ বুঝিতে পারেন এজ্ঞ অভিনয় সুসম্পন্ন হইবে আশা করা যায়। ষেধ,

যে কিছুই জানে না তাহারও কবি, যদি জমী ভাল হয়, তবে ফল দেয়। যান যে গোছা বাঁধে, সে চাষার গুণে নয়। ৩।

তবে এখন বাড়ী যাই, পত্নীকে ডাকিয়া পরিজনের সহিত সঙ্গীতের অনুষ্ঠান করি। (চলিয়া ও দেখিয়া) এইতো আমার বাড়ী; ভিতরে যাই। (প্রবেশ করিয়া ও দেখিয়া) একি! আমার বাড়ীতে যে মহোৎসবের মত দেখিতেছি! পরিজনের সকলেই যার তার কাজে ভারী ব্যস্ত। এই দেখ,

এ জল আনিতেছে, এ বাটনা বাটিতেছে, এগিকে একজন নানা রঙ্গের মালা গাঁথিতেছে, আর এই একজন চালের গুঁড়ী করিবার জন্ত হুম হুম আওয়াজ দিতে দিতে ঘানিতে মুণ্ডর ফেলিতেছে। ৪।

যাক, স্ত্রীকে ডাকিয়া জিজ্ঞাসা করি। (নেপথ্যের দিকে চাহিয়া) ওপো, তুমি গুণবতী, নানা উপায় তোমার মাথায় আইসে, আমার স্বর্গ, অর্থ ও কাম এ তিন তোমা হইতেই পাই, তুমি আমার বাড়ীর রক্ষা

বিষয়ে আমার নীতিশাস্ত্র, কখন কি করিতে হইবে তোমা হইতেই উপদেশ পাই, তবে একবার চট করিয়া এই দিকে আইস দেখি । ৫ ।

(নটীর প্রবেশ) নটী—আর্য্য এই যে আমি । কি করিতে হইবে । বলিয়া আমার কৃতার্থ করুন ।

স্বত্র—আর্য্যে, করিতে বলা এখন থাক । আগে বল দেখি আজ তুমি ব্রাহ্মণদিগের নিমন্ত্রণ করিয়া আমাদের পরিবারকে কৃতার্থ করিলে, না বিশিষ্ট অতিথি কেহ উপস্থিত হইলেন, যার জন্ত এই সমারোহে পাকের ব্যবস্থা হইতেছে ?

নটী—আর্য্য, বিশিষ্ট ব্রাহ্মণ গণের নিমন্ত্রণ করিয়াছি ।

স্বত্র—বল দেখি, কি উপলক্ষে ?

নটী—আজ যে চন্দ্র গ্রহণ হইবে ।

স্বত্র—আর্য্যে, কে এ কথা বলিল ?

নটী—নগর বাসীরা এইরূপ বলাবলি করিতেছে ।

স্বত্র—আর্য্যে, চৌষট্টি অঙ্গের সহিত সমস্ত জ্যোতিষশাস্ত্রটা বেশ ষাঁটিয়াছি । তা তুমি ব্রাহ্মণের জন্ত পাক করাইতেছ, কর, কিন্তু চন্দ্র গ্রহণের কথা কেহ তোমাকে ভুল বলিয়া দিয়াছে । দেখ,

কেতু অতি কুটিল গ্রহ । চন্দ্রের মণ্ডল এখনও পূর্ণ হয় নাই, তথাপি তাকে আক্রমণ করিতে ইচ্ছা করিতেছে বটে— । ৬ ।

নেপথ্যে—আঃ এ কে রে, আমি থাকিতে—

স্বত্র—কিন্তু বুধের সঙ্গে যোগ আছে, তাই রক্ষা । ৬ ।

নটী—আর্য্য, কে এ পৃথিবীতে থাকিয়া চন্দ্রকে গ্রহের আক্রমণ হইতে রক্ষা করিতে চায় ?

স্বত্র—আর্য্যে, সত্য কথা বলিতে কি, আমি লক্ষ্য করি নাই । ভাল, আবার বলি তাহা হইলে সেও বলিবে, আমি গলা চিনিতে পারিব । (“কেতু অতি কুটিল গ্রহ” ইত্যাদি আবার বলা) ।

নেপথ্যে—আঃ, এ কে রে আমি থাকিতে চন্দ্রগুপ্তকে জয় করতে চায় ?

সূত্র—(শুনিয়া) আর্ষ্যে, বুঝিয়াছি। কোটিল্য।

নটী—(ভয়ের অভিনয় করিল)।

সূত্র—এ সেই কুটিলমতি কোটিল্য যার ক্রোধায়িত্তে নন্দ বংশ তৎক্ষণাৎ ভঙ্গ হইল। আমি চন্দ্রকে আক্রমণ করিবার কথা বলিয়াছি। চন্দ্রগুপ্ত নামের সহিত চন্দ্র শব্দের মিল আছে, তাই শুনিয়া মনে করিতেছে কোন ও শত্রু রাজা মৌর্যের আক্রমণে উত্তত হইয়াছে। ৭।

তবে চল এখন থেকে আমরা পালাই। (নিষ্ক্রান্ত)। ৭।

প্রস্তাবনা

—:~:—

(খোলা শিখায় হাত বুলাইতে বুলাইতে চাণক্যের প্রবেশ)

চাণক্য—বল, আমি থাকতে কে চন্দ্রগুপ্তকে জয় করিতে চায়।

সিংহ হাতী মারিয়া খাইয়াছে, রক্তে দাঁত লাল হইয়া গিয়াছে, ঘেন, সন্ধ্যার রাগে রক্তবর্ণ চন্দ্রকলা। তার পর হাই তুলিতে মুখ মেলিয়াছে, দাঁত ঝক্ ঝক্ করিতেছে। কে জোর করিয়া সেই দাঁত তুলিয়া লইতে চায় ?

আর—

নন্দ পরিবারের পক্ষে কালসর্পের মত আমার এই শিখা কোপের আঙনের গাঢ়নীল ধূমরেখার মত উড়িতেছে। কার মৃত্যু উপস্থিত যে সে আমাকে শিখাটা আজিও বাঁধিতে দিতে চায় না ? ৯।

আর—

নন্দকুলরূপ বনের দাবানলের স্থায় আমার কোপ আবার জলিয়া উঠিতেছে। নিজের ও পরের বলাবল বুঝে না এমন কে সেই কোপানলের শিখা লঙ্ঘন করিতে যাইয়া পতঙ্গের মত সত্ত্ব পুড়িয়া মরিতে চায় ? ১০।

শাস্ত্র রত্ন, শাস্ত্র রত্ন।

(শিষ্যের প্রবেশ)

শিষ্য—গুরুদেব, আজ্ঞা করুন ।

চাণক্য—বৎস, বসতে চাই যে !

শিষ্য—এই যে গুরুদেব বাহিরের আঙ্গিনায় ফটকের পাশের ঘরে বেতের আসদ সাজাইয়া রাখিয়াছি, তাইতে বহুন ।

চাণক্য—বৎস, শিষ্যদের উপর অত্যাচার করা গুরুদের স্বভাব, সত্য ; কিন্তু এ তা নয় ! নানা কাজের ঝঞ্জাটে আমাকে ব্যস্ত করিয়া তুলিয়াছে । (উপবেশন করিয়া স্বগত) একি ! কথাটা পুরবাসীদিগের মধ্যে প্রকাশ হইয়া পড়িয়াছে যে “পর্বতকের পুত্র মলয়কেতু পিতার বধে রাগিয়া আছে, আর রাক্ষস বাইয়া সকল নন্দরাজ্য তোমাকে দিব বলিয়া তাহাকে নাচাইয়াছে, ও তাহার সঙ্গে একজোটে তাহারই সংগ্রহ করা বৃহৎ স্লেচ্ছ সৈন্য লইয়া বৃষলকে আক্রমণ করিতে উদ্বৃত হইয়াছে” ? তা হউক, আমি সংসারের লোকের মুখের উপর নন্দবংশ ধ্বংস করিব প্রতিজ্ঞা করিয়া সেই হুস্তর প্রতিজ্ঞাসাগর পার হইয়াছি, আর এ সামান্য বিষয়টা প্রকাশ হইয়া পড়িয়াছে বলিয়া সামলাইতে পারিব না ? কিসে এ সাহস স্তম্বে ?

আমার কোপানল দাবানলের মত । বনে যখন পোড়াইবার কিছু না থাকে তখন দাবানল নিবিয়া যায়, আমার কোপানল ও নন্দরূপ বাঁশ ও তাহার কোরকগুলি সব পোড়াইয়া আর পোড়াইবার কিছু নাই বলিয়া নিবিয়াছে স্বয়ং অবসন্ন হইয়া নিবিয়াছে এমন নয় । দাবানল জলিয়া উঠিলে পাখীগুলি পলাইয়া যায়, আমার কোপানল জলিলে পর পৌরেরাও কেহ কেহ নন্দকে ছাড়িয়া পলাইয়াছিল । দাবানল জলিলে হওয়া উঠে ও চারিদিকের গাছগুলিতে ভস্ম ছড়ায়, আমার কোপানল জলিলে পর নীতিরূপ হাওয়া উঠিয়াছিল, তাহা মোহরূপ ভস্ম উড়াইয়া নন্দমন্ত্রিরূপ বৃক্ষে বথেষ্ট পরিমাণে ছড়াইয়াছিল । দাবানলের ধূমে দশদিক অন্ধকার হয়, শত্রু নন্দের জ্বীর্ণের অবিশ্রান্ত শোকই আমার কোপানলের ধূম, জ্বীর্ণ যেন দশদিক, তাহাদের মুখচন্দ্র ঐ ধূমে মলিন হইয়া গিয়াছিল । ১২ ।

আবার দেখ—

যে সব লোক আগে দেখিয়াছিল যে আমি অক্ষয়, আমাকে অগ্রাসন হইতে টানিয়া নামান হইতেছে, আর দেখিয়া হুঃখ করিতেছিল, রাজার ভয়ে মুখ নীচু করিয়া থিক্কার দিতেছিল, তারাই এখন দেখিতেছে যে সিংহ যেমন পাহাড়ের চূড়া হইতে হাতীকে টানিয়া নামান সেইরূপ সপুত্র নন্দকে আমি সিংহাসন হইতে নামাইলাম। ১২।

এত করিয়া প্রতিজ্ঞার ভার নামাইয়াছি, এখনও যে মন্ত্রীর অসি ধারণ করিতেছি তাহা কেবল বুঝলের খাতিরে।

তাহাতে পৃথিবীর বুকের শেলের মত নয়টী নন্দের বিনাশ করিলাম, সরোবরে পদ্মিনী যেমন অচল হয় সেইরূপ যৌৰ্যে রাজলক্ষ্মীকে অচলা করিলাম। কোপ ও প্রসাদের উচিত ফল বেশ বিবেচনা করিয়া শত্রু ও মিত্রে সমান ভাবে ভাগ করা হইল। ১৩।

ঐ যাঃ! এ কি বলিলাম! যতক্ষণ রাক্ষস বশে না আসিতেছে ততক্ষণ নন্দবংশের কি উচ্ছেদ হইল? আর চন্দ্রশুশ্রে রাজলক্ষ্মীই বা কি অচল হইল? (চিন্তা করিয়া) অহো! নন্দবংশে রাক্ষসের কি অসীম ভক্তি! নন্দবংশের যে কোনও একটী লোক জীবিত থাকিতে তাহাকে কিছুতেই বুঝলের মন্ত্রিস্ব লওয়াইতে পারিব না। নন্দবংশের হতভাগ্য সর্বার্থসিদ্ধি তপোবনে গেল তথাপি তাহাকে মারিলাম, মনে করিয়াছিলাম তাহা হইলে অন্ততঃ কুম্ভমপুর আক্রমণ সম্বন্ধে রাক্ষস উদাসীন থাকিবে। কিন্তু দেখিতেছি মলয়কেতুকে ধরিয়া আমাদের উচ্ছেদের জন্ত সে আরও বেশী উদ্যোগ করিতে বসিয়াছে। (বেন প্রত্যক্ষ দেখা যাইতেছে একরূপভাবে আকাশের দিকে চাহিয়া) সাধু! অমাত্য রাক্ষস, সাধু! সাধু!! শ্রোত্রিয়, সাধু!!! সাধু!!!! মন্ত্রিপ্রবর, দ্বিতীয় বৃহস্পতি সাধু!!!! কেন বলি শুন—

স্বার্থের জন্ত লোকে, যার ক্ষমতা এখনও কমে নাই এমন প্রভুরই সেবা করে। বিপদে যারা সেই প্রভুর অঙ্গসংগ করে তারা তাঁহার আবার

ক্ষমতা হইবে এই আশাতেই করে। কিন্তু প্রভু মরিলেও পূর্বের উপকার মনে করিয়া বাহারা নিঃশার্থ ভাবে তাঁহার কার্যের ভার বহন করে তোমার মত কৃতী তেমন পুরুষ দুর্লভ। ১৫।

এই জগ্গাই তোমাকে বশ করিবার জন্ত আমার এত যত্ন, ভাবি কিসে তুমি অহুগ্রহ করিয়া বুঝলের মস্তিষ্ক গ্রহণ কর। কেন বলি শুন—

যে ভৃত্য সৎ ও অসৎ বুঝেনা, বা যে ভীক, তার স্বামিভক্তি থাকিলেও ফল নাই। আবার যার সদসত্বে বিবেচনা আছে তার যদি ভক্তি না থাকে সে ভৃত্যেই বা ফল কি? সদসদ্বিবেচনা, বীরত্ব ও স্বামিভক্তি এই তিন যাতে একত্রে আছে তেমন ভৃত্য হইতেই রাজার মঙ্গল হয়, অল্প ভৃত্যগণ রাজার রমণীবর্গের ছায় পোষ্যমাত্র। ১৫।

এই জন্ত আমিও এ ব্যাপারে ঘুমাইয়া নাই, রাক্ষসের গ্রহণের জন্ত, বধাশক্তি চেষ্টা করিতেছি। কি রকম, শুনিলে? প্রথমেই সমাজে অপবাদ রটাইয়াছি যে—“রাক্ষস বিধকল্পা দ্বারা আমাদের পরম মিত্রে বেচারী পর্বতককে মারিয়া ফেলিয়াছে। মনে করিয়াছে বুঝল ও পর্বতকের যাকেই মারা যায় তাতেই চাণক্যের অপকার”। লোকের বিশ্বাসের জন্ত যাতে এই কথাই প্রকাশ হয় সেই উদ্দেশ্যে পর্বতকের পুত্র মলয়কেতুকে না মারিয়া গোপনে ভাণ্ডারঘণের দ্বারা জানাইয়াছি যে চাণক্য তাহার পিতাকে মারিয়াছে। এইরূপে শত্রু দেখাইয়া তাহাকে ভাগাইয়াছি। সে বাহিরে গিয়া অনিষ্টের চেষ্টা করিবে, রাক্ষস তাহাকে পরামর্শ দিবে, সত্য; কিন্তু বুদ্ধিবলে তাহাকে দমন করিতে পারিব। পক্ষান্তরে, মলয়কেতুকে নিগ্রহ করিলে লোকে বুঝিবে আমরাই পর্বতককে মারিয়াছি, তাতে পর্বতকের বধ হেতু রাক্ষসের যে অপবাদ ঘটয়াছে ও লোকে রটিতেছে সে অপবাদ দূর হইয়া যাইবে। আমি সেটা চাহি না। আবার, কে অহুরক্ত কে বিরক্ত জানিবার জন্ত নিজেদেরলে ও পরের দলে চর নিযুক্ত করিয়াছি। উহার বাহুদেশের পোষাক পরিচ্ছদ, ভাষা, আচার, চাল চলন জানে ও নানা বেশে

ঘুরিতেছে। নন্দের মন্ত্রিগণের অনেক বন্ধু কুম্ভমপুরে আছে, তাহাদের চলা ফেরা সম্বন্ধে বিশেষ অহুসঙ্কান করা হইতেছে। তদ্রূপে প্রকৃতি যে কয়টা নন্দের প্রধান কর্মচারী চন্দ্রগুপ্তের সহিত একপক্ষে দাঁড়াইয়াছিল তাহারা কেহ এ কারণে কেহ সে কারণে যাহাতে আপনাকে কৃতার্থ মনে করে তাহা করা হইয়াছে। শত্রুর নিযুক্ত লোক বিষ শ্রেয়োগের চেষ্টায় থাকে, তাহার প্রতিবিধান করিতে হয়; সে সম্বন্ধে বলি—
 ভক্তি পরীক্ষা করা হইয়াছে এমন বিশ্বাসী ও সাবধান লোক সর্বদা রাজার কাছে থাকিয়া সে দিকে দৃষ্টি রাখিবে এল্প ব্যবস্থা করা হইয়াছে।
 আবার আমার সহাধ্যায়ী ও মিত্র ইন্দুশর্মা নামে এক ব্রাহ্মণ আছেন। তিনি শুক্রের নীতিশাস্ত্রে ও জ্যোতিষের চৌষাট্ট অঙ্গে পরম পণ্ডিত। নন্দবংশবধের প্রতিজ্ঞা করিয়াই তাহাকে সন্ন্যাসীর বেশে কুম্ভমপুরে আনিয়া নন্দের মন্ত্রিগণের সকলের সহিত মিত্রতা করাইয়াছি; বিশেষতঃ রাক্ষসের তাহার প্রতি বিশ্বাস জন্মিয়াছে। তাহা দ্বারা এক্ষণে মহৎ কার্য্য করা হইবে। অতএব আমা হইতে যতদূর সম্ভব দ্রুত হইবে না। রাজ্যের প্রধান অঙ্গ বুঝলই সূধু রাজ্যের সকল কার্য্যের ভার আমার উপর ফেলিয়া দিয়া উদাসীন রহিয়াছে। অথবা ঠিকই করিয়াছে। ক্লেশ স্বয়ং ভোগ করিতে হয় অস্ত্রে ভাগ নেয় না, এমন না হইলেই রাজ্যে সুখ হয়। কেন বলিব?

বড় বড় হাতীগুলি ও বড় বড় রাজারা স্বভাবতঃ ক্ষমতাশালী হইলে ও যদি নিজে করিয়া থাকিতে হয় তবে ক্লেশে অবসন্ন হইয়া পড়ে। ১৬।

(তারপর যমের পট লইয়া চরের প্রবেশ) চর—যমের চরণে প্রণাম, অশ্রুদেবতায় কাজ কি? অশ্রু দেবতার ভক্তের প্রাণ ধড়ফড় করিতেছে ইনি হরণ করিয়া লইতেছেন। ১৭।

আরও দেখ—

অতি বিষম বিষয় ব্যবসাও যদি ভক্তিপূর্বক করা যায়, তবে তাহা হইতে লোকের জীবিকা চলে। যম সকল লোককে মারেন। সেই যম হইতে আমি করিয়া থাকিতেছি। ১৮।

এই বাড়ীতে যাইয়া বমের পট দেখাইয়া গীত গাই। (চলিতে লাগিল)।

শিষ্য—(দেখিতে পাইয়া) ভদ্র, ভিতরে যাইও না।

চর—ও ঠাকুর, এ কার বাড়ী ?

শিষ্য—আমার গুরু আৰ্য চাণক্য, ষাঁর নাম নিলে গুণ্য হয়, তাঁর।

চর—(হাসিয়া) ও ঠাকুর, দেখিতেছি এ আমারই নিজের ধর্ম-তাইয়ের বাড়ী ! তবে যাইতে দাও, বমের পট খুলিয়া তোমার গুরুকে কিছু ধর্মোপদেশ দিয়া বাই।

শিষ্য—(সকোপে) ধিক্ মূর্খ ! তুমি কি আমার গুরুর চাইতেও বেশী ধর্ম জান ?

চর—ও ঠাকুর, রাগ করিও না। সকলে তো সকল জানে না। কাজেই কোনটা বা তোমার গুরু জানেন, কোনটা আমাদের মত লোকে জানে।

শিষ্য—মূর্খ, গুরুর সর্বজ্ঞতা অস্বীকার করিতে চাও ?

চর—ও ঠাকুর, তোমার গুরু যদি সবই জানেন, তবে বহু দেখি কে চন্দ্রকে পছন্দ করে না ?

শিষ্য—মূর্খ, এ জেনেই বা কি ? না জেনেই বা কি ?

চর—এ জানলে কি হয় তোমার গুরুই বুঝিবেন। তুমি এইমাত্র জান যে পদ্মে চন্দ্রকে পছন্দ করে না। দেখ না—

পদ্ম দেখিতে সন্দর, কিন্তু রূপের সঙ্গে তাহার স্বভাবের মিল নাই। কারণ সে সম্পূর্ণমণ্ডল চন্দ্রের উপর ও অসম্বৃত্ত। ১৯।

চাণক্য—(শুনিয়া অগত) ওহো ! এ ইঙ্গিত করিতেছে যে চন্দ্র-গুপ্তের প্রতি কে কে বিরক্ত তা এ জানে।

শিষ্য—মূর্খ, একি অসংলগ্ন কথা বলিতেছে ?

চর—ও ঠাকুর, এ অসংলগ্নই হইত—

শিষ্য—কি হইল ?

চর—বদি শুনিতো জানে এমন লোক পাইতাম।

চাণক্য—ভদ্র, স্বচ্ছন্দে প্রবেশ কর, শ্রোতাও পাইবে বোদ্ধা ও পাইবে।

চর—এই যাচ্ছি। (প্রবেশ করিয়া ও নিকটে গিয়া) আর্ষ্যের জয় হউক।

চাণক্য—(দেখিয়া স্বগত) এ যে দেখিতেছি নিপুণক, যাকে প্রজাদের মন বুঝিবার জন্য পাঠাইয়াছিলাম। (প্রকাশে) ভদ্র, তোমার আগমন শুভ হউক। বল।

চর—আর্ষ্যের যে আজ্ঞা (ভূমিতে উপবেশন)।

চাণক্য—ভদ্র, এখন তোমার কাজের কথা বল প্রজারা বুঝলে অমুরক্ত তো ?

চর—নয় তো কি ? প্রজাগণের বিরাগের কারণগুলি, আর্ষ্য একটা একটা করিয়া দূর করিতেছেন, এখন দেব চন্দ্রগুপ্ত—ঈর নাম নিলে পুণ্য হয়—ঈর প্রতি প্রজারা খুবই অমুরক্ত। কিন্তু এই নগরে তিনটা লোক আছে, আগে হইতেই বাদের অমাত্য রাক্ষসের প্রতি স্নেহ ও আদর জন্মিয়াছে; তাদের কাছে দেব চন্দ্রশ্রীর সৌভাগ্য অসহ।

চাণক্য—(সকোপে) বল না, নিজের জীবনও তাদের অসহ। ভদ্র, তাদের নাম জান ?

চর—নাম না জানিলে আর্ষ্যের কাছে তাদের কথা তুলিব কেন ?

চাণক্য—তবে শুনিতে চাই।

চর—আর্ষ্য শুনুন। প্রথমে হউল, আর্ষ্যের শক্রবর্গের নিত্য পক্ষপাতী সন্ন্যাসী জীবসিদ্ধি।

চাণক্য—(সহর্ষে স্বগত) আমার শক্রবর্গে নিত্য পক্ষপাতী সন্ন্যাসী !

চর—এ জীবসিদ্ধি হচ্চে সেই লোক যে অমাত্য রাক্ষসের পাঠানো বিষকণ্ঠকে পর্বতশ্রেণীতে প্রয়োগ করিয়াছিল।

চাণক্য—(স্বগত) এ জীবসিদ্ধি যে আমারই চর !! (প্রকাশে) ভদ্র, ভাল, আর কে ?

চর—আর্য্য, দ্বিতীয়টী অমাত্য রাক্ষসদের প্রিয় বয়স্ক কায়স্থ, নাম শকটদাস।

চাণক্য—(হাসিয়া আত্মগত) কায়স্থ তো বৎসামাত্ম কথ্য। তথাপি নামাত্ম রিপুকেও অবজ্ঞা করা উচিত নয়। তাহার পৃষ্ঠে মিত্রের বেবে সিদ্ধার্থকে লাগাইয়াছি। (প্রকাশ্যে) ভদ্র, তৃতীয় কে শুনিতে চাই।

চর—তৃতীয় ও অমাত্য রাক্ষসদের দ্বিতীয় হৃদয়ের শ্রায় পুঙ্গপূরবাসী মণিকার মহাজন, নাম চন্দনদাস, যার ঘরে জ্ঞীকে রাখিয়া অমাত্য রাক্ষস নগর হইতে বাহির হইয়া গেলেন।

চাণক্য—(স্বগত) এ পরম মিত্র সন্দেহ নাই। নিজেই মত না হইলে রাক্ষস তাহার নিকট জ্ঞীকে রাখিয়া বাইবে না। (প্রকাশ্যে) ভদ্র, তুমি কিসে জানিলে যে, চন্দনদাসের গৃহে রাক্ষস জ্ঞীকে রাখিয়া গিয়াছে ?

চর—এই ছাপের আংটাটা দেখিলেই আর্য্য বুঝিতে পারিবেন। (অঙ্গুরীয় প্রদান)।

চাণক্য—(ছাপ দেখিয়া হাতে লইয়া রাক্ষসের নাম পাঠ ও সহর্ষে স্বগত) বল না রাক্ষসই আমার আঙ্গুলের ঝুঠার ভিতরে আসিয়াছে! (প্রকাশ্যে) ভদ্র, এ ছাপের আংটা পাওয়ার কথা সবিস্তর শুনিতে চাই।

চর—আর্য্য, শুভুন। আর্য্য আমাকে গুরবাসীদের চাল চলনের প্রতি লক্ষ্য রাখিতে নিযুক্ত করিলেন। পরের ঘরে ঢুকিতে হইবে তাই এই ষয়পট লইয়া ঘুরি, কেহ সন্দেহ করে নাই। তার পর ঘুরিতে ঘুরিতে একদিন মণিকার মহাজন চন্দনদাসের বাড়ী গেলাম। সেখানে পট খুলিয়া গীত গাইতে লাগিলাম।

চাণক্য—তার পর ?

চর—তার পর পাঁচ বৎসর বয়সের কোনও একটা পরম সুন্দর বালক শৈশব মূলভ কৌতুহলে উৎফুল্ললোচন হইয়া একটা ক্ষুদ্র গৃহ হইতে বাহিরে আসিতে চাহিল। অমনি সেই কুঠরী হইতে “হা বাহিরে গেল”

“হা বাহিরে গেল” জ্বীলোকের এই কলরব উঠিল। বুঝা গেল ছেলেটা বাহিরে আসিল বলিয়া তাহাদের শঙ্কা হইয়াছে। তার পর একটা জ্বীলোক কুঠরীর দরজায় মুখের কতকটা বাহির করিয়া গালাগালি দিয়া ছেলে যেমন বাহির হইবে অমনি কোমল বাহুলতায় ধরিয়৷ ফেলিল। ছেলেকে আটকাইতে গিয়া ব্যস্ত হওয়ার তাহার হাতের আঙ্গুলের একটু বেশী চালনা হইয়াছিল, তাই পুরুষের আঙ্গুলের মাপে গড়া এই ছাপের আংটাটা সেই জ্বীর আঙ্গুল হইতে খুলিয়া দরজার সামনের রকে পড়িয়া লাফাইয়া উঠিল। সে বুঝিতে পারিল না, কিন্তু ওটা গড়াইয়া আমার পায়ের কাছে আসিয়া প্রণাম করার সময়ে নিশ্চল কুলবধুর শ্রায় ধামিল। আমিও দেখিলাম অমাত্য রাক্ষসের নাম অঙ্কিত রহিয়াছে, তাই আর্ঘ্যের চরণপ্রান্তে লইয়া আসিলাম। তা এইরূপে এই ছাপটা পাইলাম।

চাণক্য—ভদ্র, গুণিলাম, এখন যাও। শীঘ্রই এই পরিশ্রমের যোগ্য ফল পাইবে।

চর—আর্ঘ্যের যে আঞ্জা। (নিজ্জান্ত)।

চাণক্য—শার্জরব, শার্জরব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আঞ্জা করুন।

চাণক্য—বৎস, দোয়াত ও একখানি পাতা আন। (শিষ্যের তথাকরণ)।

চাণক্য—(পত্র গ্রহণ করিয়া স্বগত। এতে কি লিখি? এই লেখায়ই রাক্ষসকে জয় করিতে হইবে।

প্রতীহারী—(প্রবেশ করিয়া) আর্ঘ্যের জয় হউক।

চাণক্য—(সহর্ষে স্বগত) জয় শব্দ গ্রহণ করিলাম। (প্রকাশে) শোণোত্তরা, কেন আসিয়াছ?

প্রতীহারী—আর্ঘ্য, দেব চন্দ্রপ্রী পদের কলির মত অঞ্জলিটি মাথায় রাখিয়া আপনাকে নিবেদন করিতেছেন—“আর্ঘ্যের অমুমতি হইলে পদতলবরের মাসিক শ্রাদ্ধ করাইতে চাই। আর তার পায়ের অলঙ্কার তুমি আমাকে দিই”।

চাণক্য—(সহর্ষে স্বগত) সাধু বুঝল, আমারই অন্তরের সঙ্গে পরামর্শ করিয়া যেন কথাটি বলিলে । (প্রকাশে) শোণোত্তরা, বুঝলকে আমার এই কথা বল—“সাধু বৎস, তুমি যথার্থই লোকাচার শিখিয়াছ, বাহা করিতে চাহিয়াছ কর ; কিন্তু পর্বতেশ্বর যে অলঙ্কার গুলি পরিতেন সেগুলি মহানুভ্য, যথার্থ গুণবান্ পাত্রেই দেওয়া উচিত, অতএব আমি বাদেদে গুণ নিজে পরীক্ষা করিয়া দেখিয়াছি এমন ব্রহ্মণ পাঠাইতেছি” ।

প্রতী—আর্যের যে আজ্ঞা (নিষ্ক্রান্ত) ।

চাণক্য—শাঙ্গ’রব, বিশ্বাবসুদের তিন ভাইকে আমার এই কথা বল—তোমরা বাইয়া বুঝল হইতে অলঙ্কার দান গ্রহণ কর ও আমার সঙ্গে দেখা কর” ।

শিষ্য—আচ্ছা । (নিষ্ক্রান্ত) ।

চাণক্য—পত্রের শেষটা তো এই অলঙ্কারের কথা. গোড়াটা কি হইবে ? (চিন্তা করিয়া) হাঁ হইয়াছে । চরেরা জানাইয়াছে সেই স্নেহ রাজাদের মধ্যে পাঁচজন পরম স্নেহে রাক্ষসের অনুসরণ করে । তারা এই—কুলুত দেশের রাজা চিত্রবর্মা, মলয়দেশের রাজা সিংহের মত বীর সিংহনাদ, কাশ্মীর দেশের রাজা গুজরাক্ষ, সিন্ধু দেশের রাজা শক্রর দর্পহারী সিন্ধুবেণ, এদের লইয়া পঞ্চম হইল পারসীক দেশের রাজা বিগুল অর্ধসৈন্তের অধিকারী মেঘ (মেঘনাদ) । আমার আর সন্দেহ নাই, এদেরই নাম গোড়ায় লিখিব । চিত্রগুপ্ত ঠাঁর খাতা হইতে এই নাম পুঁছিয়া ফেলিতে পারেন । ২০ ।

(চিন্তা করিয়া) অথবা নাই লিখিলাম, গোড়াটা এখন অপ্রকাশই থাকুক । (লেখার অভিনয় করিয়া) শাঙ্গ’রব ।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন ।

চাণক্য—বৎস, শ্রোত্রিয়ের লেখা, অতিষত্রে লিখিলেও অস্পষ্টই হয় । তাই সিদ্ধার্থককে আমার এই কথা বল—“এই কথা গুলি কোনও এক ব্যক্তি অপর কোনও ব্যক্তির কাছে স্বয়ং বলিবে । অতএব শকটদাসকে

দিয়া একখানি পত্রে এগুলি লেখাও। শিরোনাম দিও না। তারপর আমার সঙ্গে আসিয়া দেখা কর। সাবধান, আমি লেখাইতেছি এ কথা তাহাকে বলিও না”।

শিষ্য—আচ্ছা। (নিস্তান্ত)।

চাণক্য—(স্বগত) হো হো ! মলয়কেতুর দফা রফা হইল !

সিদ্ধার্থক—(পত্র হস্তে প্রবেশ করিয়া) আর্ধ্যের জয় হউক। এই শকটদাসের লেখা সেই পত্র খানি।

চাণক্য—(হাতে লইয়া) আহা চমৎকার লেখা ! (পড়িয়া) ভক্ত, এই ছাপের আংটা দিয়া এতে ছাপ দাও।

সিদ্ধা—(তাই করিয়া) আর্ধ্য, এই ছাপ দেওয়া পত্র। আর কি করিতে হইবে ?

চাণক্য—ভক্ত, একটা কাজ খুব বিখাসী লোককে দিয়া করান আবশ্যিক ; তোমাকে সে কাজে নিযুক্ত করিতে চাই।

সিদ্ধা—(সহর্ষে) আর্ধ্য, অমুগৃহীত হইলাম। আজ্ঞা করুন এ দাসকে আর্ধ্যের কোন্ কাজ করিতে হইবে।

চাণক্য—আগে বধ্যস্থানে যাও। ঘাতকদের বুঝাও যে তুমি রাগের ভাণ করিয়া ডান চোক ছোট করিলে একটা ইঙ্গিত হইবে, তার অর্থ এই। তারপর তারা ইঙ্গিতে অর্থ বুঝিলে ভয়ের ভাণ করিয়া ইত্তস্ততঃ পলাইয়া যাইবে। তখন তুমি শকটদাসকে বধ্যস্থান হইতে লইয়া গিয়া রাক্ষসের কাছে পৌছাইয়া দিবে। রাক্ষস গুহীদের প্রাণরক্ষা করিয়াছ দেখিয়া নিশ্চিত তোমাকে পারিতোষিক দিবে। সেটা গ্রহণ করিও। তারপর কিছুকাল রাক্ষসেরই সেবা করিবে। তারপর যখন শত্রুরা কুম্ভপুরের খুব কাছে আসিবে তখন এই কাজটা করিতে হইবে (কাণে উপদেশ)।

সিদ্ধা—আর্ধ্যের যে আজ্ঞা।

চাণক্য—শাক্ত রব, শাক্ত রব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন ।

চাণক্য—কালপাশিক ও দণ্ডপাশিককে আমার এই কথা বল—
“বৃষলের আদেশ, জীবসিদ্ধিনামে যে সন্নাসী রাক্ষসের পাঠানো বিধকল্পা
দিয়া পর্বতককে মারিয়াছিল, তাকে তার এই এই দোষ ঘোষণা করিয়া
লাঞ্ছনা করিয়া নগর হইতে বাহির করিয়া দাও ।”

শিষ্য—আচ্ছা । (পরিক্রমণ) ।

চাণক্য—বৎস, ধাম ধাম । “এই যে আর এক ব্যক্তি, শকটদাস
নামে কাম্বুজ, যে রাক্ষসের পরামর্শে সর্বদা আমার প্রাণনাশের চেষ্টায়
আছে, তাকে তার এই দোষ ঘোষণা করিয়া শূলে চড়াও আর তার
পরিবারবর্গকে কাগাগারে দাও ।”

শিষ্য—আচ্ছা (নিষ্ক্রান্ত) ।

চাণক্য—(চিন্তায় অভিনয় করিয়া স্বগত) এতে হুরাছা রাক্ষস
গৃহীত হইবে তে ?

সিদ্ধা—আর্য্য গৃহীত হইল ।

চাণক্য—(সহর্ষে স্বগত) হো হো ! রাক্ষস গৃহীত হইল ; (প্রকাশ্যে)
ভদ্র, এ কে গৃহীত হইল ?

সিদ্ধা—আর্য্যের আদেশ গৃহীত হইল । তবে কার্য্যসিদ্ধির চেষ্টায় বাই ।

চাণক্য—(ছাপের আংটা ও পত্র দিয়া) বাও, তোমার কার্য্যসিদ্ধি
হউক ।

সিদ্ধা—আচ্ছা ! (নিষ্ক্রান্ত) ।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, কালপাশিক ও দণ্ডপাশিক
বলিল—এই যে দেব চন্দ্রশুপ্তের আজ্ঞা পালন করিতেছি ।

চাণক্য—ভাল । বৎস এখন মণিকার মহাজন চন্দনদাসকে দেখিতে
চাই ।

শিষ্য—আচ্ছা । (বাহিরে বাইয়া ও চন্দনদাসের সহিত প্রবেশ
করিয়া) এই দিকে, ওহে মহাজন, এই দিকে ।

চন্দনদাস—(স্বগত) চাণক্যের দয়া নাই, সে হঠাৎ ডাকিলে নির্দোষ ব্যক্তির মনে ভয় হয়, আমি তো দোষী, আমার আর কথা কি? তাইতে ধনসেন প্রভৃতি যারা আমার বাড়ীতে থাকে তাদের বলিয়াছি—“হত-ভাগা চাণক্য কখন খান তল্লাসী করিবে বলা যায় না—অতএব অমাত্য রাক্ষসের পরিজনকে সাবধানে সতর্ক হইয়া ফেল। আমার যা হয় হউক।”

শিল্প—ওহে মহাজন, এইদিকে এইদিকে।

চন্দন—এই যাচ্ছি। (উভয়ের পরিক্রমণ)।

শিষ্য—(নিকটে গিয়া) গুরুদেবে, এই মহাজন চন্দনদাস।

চন্দন—আর্যের জয় হউক।

চাণক্য—(দৃষ্টির অভিনয় করিয়া) শ্রেষ্ঠিনু, তোমার আগমন শুভ হউক। এই আসন, বস।

চন্দন—(প্রণাম করিয়া) আর্ঘ্য কি জানেন না যে অপমান অপেক্ষা অহুচিত সম্মানে মনে অধিক কষ্ট হয়? অতএব মাটিতেই বসি, তাই আমার যোগ্য।

চাণক্য—ওহে শ্রেষ্ঠিনু, না, তা করো না। আমরা তোমাকে আসনের যোগ্যই মনে করি। অতএব আসনেই বস।

চন্দন—(স্বগত) এ ছুষ্ঠি কি একটা মতলব করিয়াছে। (প্রকাশ্যে) আর্যের যে আজ্ঞা। (উপবেশন)।

চাণক্য—ওহে শ্রেষ্ঠিনু চন্দনদাস, মহাজনীর স্তুত ও কারবারের লাভ পোষাইতেছে তো?

চন্দন—(স্বগত) বেশী আদর ভয়ের কথা। (প্রকাশ্যে) নয় তো কি (আজ্ঞে হাঁ)? আর্যের প্রসাদে আমার বাণিজ্যের কোন ও ক্ষতি হয় নাই।

চাণক্য—চন্দ্রশপ্তের দোষ দেখিয়া প্রজারা পূর্ব রাজার গুণ স্মরণ করিয়া হুঃখ করে না তো?

চন্দন—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না। শরতের রাজ্যিতে

পূর্ণচন্দ্রের উদয়ে যেমন আনন্দ হয় প্রজারা চন্দ্রশ্রী হইতে তেমনই আনন্দ পাইতেছে।

চাণক্য—ওহে শ্রেষ্ঠিন্, যদি তাই হয়, তবে প্রজার সন্তোষ বিধান করিয়া রাজা প্রতিদান আশা করেন।

চন্দন—আর্য্য আঞ্জা করুন, আমা হইতে কি, কতটাই বা চান।

চাণক্য—ওহে শ্রেষ্ঠিন্, এখন চন্দ্রশুণ্ডের রাজ্য, নন্দের রাজ্য নহে। নন্দেরই অর্থে দিকে লোভ ছিল, অর্থ হইলেই তাহার সন্তোষ হইত। চন্দ্রশুণ্ডের সন্তোষ তোমাদের ক্লেশের অভাবেই হয়।

চন্দন—(সহর্ষে) আর্য্য, অল্পগৃহীত হইলাম।

চাণক্য—ওহে শ্রেষ্ঠিন্, তোমার উচিত ছিল জিজ্ঞাসা করা যে সেই ক্লেশের অভাবটি কি করিয়া হয়।

চন্দন—আর্য্য, আঞ্জা করুন।

চাণক্য—সংক্ষেপে বলি রাজার বিষয়ে বিরুদ্ধ ব্যবহার ত্যাগ করিতে হইবে।

চন্দন—এমন হতভাগা কে আছে যে আর্য্য তাকে রাজার বিরোধী মনে করেন ?

চাণক্য—তুমিই তো সকলের আগে।

চন্দন—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না, বলিবেন না। ভূগের বিরোধ আগুনের সঙ্গে, এ কি রকম ?

চাণক্য—বিরোধটা এই রকম যে তুমি রাজার অহিতকারী অমাত্য রাক্ষসের পরিজনকে নিজের ঘরে নিয়া লুকাইয়া রাখিয়াছ।

চন্দন—আর্য্য, এ মিথ্যা কথা, কোন ও লোকে না জানিয়া আপনাকে বলিয়া থাকিবে।

চাণক্য—ওহে শ্রেষ্ঠিন্, ভয় নাই। পূর্ব রাজার কর্মচারীরা ভয় পাইয়া পুরবাসীদের অনিচ্ছায়ও তাহাদের বাড়ীতে গৃহভ্রম রাখিয়া দেশান্তরে চলিয়া যাইতেছে। এতে পুরবাসীদের দোষ হয় না। কিন্তু পরে তাহাদের লুকাইয়া রাখিতে দোষ হয়।

চন্দন—ব্যাপারটা এইরূপই বটে। অমাত্য রাক্ষসের পরিজন তখন আমার বাড়ীতে ছিল।

চাণক্য—আগে বলিলে ‘মিথ্যা’ এখন বলিতেছ ‘ছিল’। এ দুই কথার পরস্পর মিল হয় না।

চন্দন—আমার কথার চাতুরী ঐ টুকুমাত্র।

চাণক্য—ওহে শ্রেষ্ঠিনু, চন্দ্রশুভ্র এখন রাজা, চাতুরীর আর অবকাশ নাই। অতএব রাক্ষসের গৃহজনকে সমর্পণ কর, তোমার ছল দুর্ হউক।

চন্দন—আর্ঘ্য, এই যে বলিলাম অমাত্য রাক্ষসের পরিজন আমার বাড়ীতে ছিল।

চাণক্য—ভাল, এখন কোথায় গেল ?

চন্দন—জানি না।

চাণক্য—(হাসিয়া) তাহঁতো, জান না বটে ! ওহে শ্রেষ্ঠিনু, তন্ন তোমার মাথায়, প্রতীকার অনেক দূরে।

চন্দন—(স্বগত) এ কি উপস্থিত ?

এ যেন মাথার উপরে মেঘের গভীর গর্জন, দূরে দয়িতা ; মস্তকে সর্প বসিয়া আছে, দিব্যোবধি হিমালয়ে ! ২১।

চাণক্য—আরও দেখ—নন্দকে যেমন বিষ্ণুশুভ্র—(অর্দ্ধাঙ্গের লজ্জার অভিনয়)—করিয়াছিল তেমনই চন্দ্রশুভ্রকে অমাত্য রাক্ষস উচ্ছিন্ন করিবে, এরূপ কখনও মনেও স্থান দিও না। দেখ—

বক্রপাশ প্রভৃতি ভাল ভাল বীর ও নীতিজ্ঞ মন্ত্রী নন্দের ছিল ; তথাপি নন্দের জীবন কালে তাহার রাজলক্ষ্মী টলমল করিতেছিল, মন্ত্রীরা তাহাকে অচলা করিতে পারে নাই। সেই স্ত্রী এখন কান্তির ছায় চন্দ্রশুভ্রের সঙ্গে এক হইয়া গিয়াছে, জগতের আনন্দ বিধান করিতেছে, কোন মূর্খ চন্দ্র হইতে কান্তি পৃথক করার চেষ্টায় ছায় স্ত্রীকে চন্দ্রশুভ্র হইতে পৃথক করিতে চেষ্টা করিবে ? ২২।

আরও দেখ—(“সিংহ হাতী মারিয়া খাইয়াছে” ইত্যাদি পূর্বোক্তের পুনরাবৃত্তি)।

চন্দন—(স্বগত) কাজের সঙ্গে এর জাকের মিল আছে।

(নেপথ্যে কলকল শব্দ)।

চাণক্য—শাঙ্গ'রব জানিয়া আইস এ কি।

শিষ্য—আচ্ছা। (বাহিরে গিয়া পুনরায় প্রবেশ করিয়া) গুরুদেব এ রাজা চন্দ্রগুপ্তের আজ্ঞায় রাজ্যের অনিষ্টকারী সন্ন্যাসী জীবসিদ্ধিকে লাঞ্ছনা করিয়া নগর হইতে বাহির করিয়া দেওয়া হইতেছে।

চাণক্য—সন্ন্যাসী! আহা হা!! অথবা রাজ্যের অনিষ্টকারীর ফল ভোগ কর। ওহে শ্রেষ্ঠিন্, অনিষ্টকারীর প্রতি এ রাজ্যের এইরূপ উগ্র দণ্ড! অতএব আমার কথা শুন, আমি সুস্থ হইয়া তোমার হিতের কথা বলিতেছি, রাক্ষসের পরিজনকে উপস্থিত কর, চিরকালের জন্য বিচিত্র রাজপ্রসাদ ভোগ কর।

চন্দন—অমাত্যের পরিজন আমার গৃহে নাই। (নেপথ্যে পুনরায় কলকল শব্দ)।

চাণক্য—শাঙ্গ'রব, জান দেখি এটা কি।

শিষ্য—আচ্ছা (বাহিরে বাইয়া পুনরায় প্রবেশ করিয়া) গুরুদেব এও রাজ্যের অহিতকারীই বটে। কাম্বুজ শকটদাসকে শূলে দিতে নিতেছে।

চণক্য—নিজের কর্মের ফল অনুভব করুক। ওহে শ্রেষ্ঠিন্, এই রাজা অহিতকারীর প্রতি এরূপ উগ্রদণ্ডই বটেন। তুমি রাক্ষসের জীকে লুকাইয়া রাখিয়াছ, তোমাতে ক্ষমা করিবেন না। এতএব পরের জী দিয়া নিজের জী ও জীবন বাঁচাও।

চন্দন—আর্য্য, এ আমার কি ভয় দেখাচ্ছেন? অমাত্য রাক্ষসের পরিজন আমার গৃহে থাকিলেও দিতাম না, নাই তার আর কথা কি?

চাণক্য—চন্দন দাস, এই তোমার সঙ্কল্প?

চন্দন—অবশ্য। এই আমার দৃঢ়সঙ্কল্প।

চাণক্য—(স্বগত) সাধু! চন্দনদাস, সাধু!

শিবি বাঁচিয়া নাই। এখন এই কলিকালে পরের বিপদে সুলভ অর্থলাভ তুচ্ছ করিয়া আর কে এমন দুঃখ কার্য্য করিবে ? ২৩।

(প্রকাশ্যে) চন্দনদাস, এই তোমার সঙ্কল্প ?

চন্দন—অবশ্য!

চাণক্য—(সক্রোধে) হুরাঅনু, হুষ্ট বণিক্, রসো, তবে রাজার কোপটা একবার টের পাও দেখি।

চন্দন—প্রস্তুত আছি। আপনার পদের যোগ্য যা হস্ত করুন।

চাণক্য—শাঙ্গ'রব, আমার কথায় কালপাশিক ও দণ্ডপাশিককে বল—“এই হুষ্ট বণিক্কে শীত্র বাঁধ।”! অথবা, বাউক। তুর্গরক্ষক বিজয় পালকে বল—“এর বরের জিনিষপত্র বাজেয়াপ্ত করিয়া এর স্ত্রীগুত্র সমেত বাঁধিয়া রাখ, ততক্ষণ আমি বুঝলকে জানাই। বুঝলই ইহার প্রাণ দণ্ডের হুকুম করিবে।”

শিবি—গুরুদেবের যে আজ্ঞা। ওহে মহাজন, এই দিকে এস, এই দিকে।

চন্দন—আর্য্য, এই যাচ্ছি। (স্বগত) কি ভাগ্য! নিজের কাজে মরিব, মাহুবসুলভ দোষে নয়। (শিষ্যের সহিত পরিভ্রমণ ও নিষ্ক্রমণ)।

চাণক্য—(সহর্ষে) হো হো! একবারে রাক্ষস হাতে আসিয়াছে। কিসে, বলিবে ?—

রাক্ষসের বিপদে এ ব্যক্তি নিজের প্রাণটিকে যেমন অপ্রিয়বস্তুর জায় ত্যাগ করিতেছে, তেমন এর বিপদে সেও নিশ্চিতই প্রাণকে প্রিয় মনে করিবে না। ২৪।

(নেপথ্যে কলকল শব্দ)

শাঙ্গ'রব, শাঙ্গ'রব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন।

চাণক্য—এ কিসের গোলমাল ?

শিষ্য—(দেখিয়া ও বুঝিয়া) গুরুদেব, শকটদাসকে মারিবে এমন সময় সিদ্ধার্থক এই তাকে বধ্যস্থান হইতে লইয়া পলাইল।

চাণক্য—(স্বগত) সাধু সিদ্ধার্থক ! কাজ আরম্ভ হইল । (প্রকাশ্যে)
জোর করে নিয়ে পলাইল ? (সক্রোধে) বৎস, ভাগুরায়ণকে বল
শীঘ্র এর ব্যবস্থা করুক ।

শিষ্য—(বাহিরে গিয়া ও ফিরিয়া আসিয়া—সবিবাদে)—গুরুদেব,
ধিক, কি বিপদ ! ভাগুরায়ণও পলাইয়াছে ।

চাণক্য—(স্বগত : ষাউক, কাজ সিদ্ধ হউক । (প্রকাশ্যে—যেন
সক্রোধে) বৎস আমার কথায় ভদ্রভট, পুকবদন্ত ডিঙ্গরাত, বলগুপ্ত,
রাজসেন, রোহিতাক্ষ ও বিজয়বর্মাকে বল শীঘ্র ছুটিয়া গিয়া দুরাঙ্গা
ভাগুরায়ণকে ধরিয়া আনুক ।

শিষ্য—আচ্ছা । (বাহিরে বাইয়া ও ফিরিয়া আসিয়া—সবিবাদে)
হায় ধিক। কি বিপদ ! তাবৎ র'জ্যটাই যেন ওলটু পালটু হইয়া গিয়াছে
ভদ্রভট প্রভৃতি তাহারা ও আরও আগে ভেবেই পলাইয়াছে ।

চাণক্য—(স্বগত) পথে এদের সকল রকমে মঙ্গল হউক । (প্রকাশ্যে)
বৎস, হুঃখ কেন ? দেখ—

যারা মনে মনে একটা কিছু মতলব আঁটিয়া চলিয়া গিয়াছে তারা
তো আগে হইতেই গিয়াছে বলিতে পার । যারা আছে তারাও না হয়
যাবার সব যোগাড় করুক । কেবল একা এই আমার বুদ্ধিটা যেন না
যায় ; কাজ হাসিল করিতে এ বুদ্ধি শত সেনারও অধিক । নক্ষের
বিনাশের সময়ে লোকে এর প্রতাপের মহিমা দেখিয়াছে । ২৫ ।

(উঠিয়া আকাশের দিকে দৃষ্টিপাত করিয়া) দুরাঙ্গা ভদ্রভট প্রভৃতিকে
এই ধরিয়া আনিতেছি । (স্বগত) দুরাঙ্গান্ রাক্ষস, এখন কোথায় যাবে ?

ভূমি আমাদের সকলকে ছাড়িয়া একা রহিয়াছ, অকাতরে অর্থব্যয়
করিতেছ, মন্ততার প্রভাবে তোমার গর্ব হইয়াছে ও নিজের মনে
বেড়াইয়া বেড়াইতেছে । আর দেরি নাই । তোমাকে এখনই আর্ম বুদ্ধি
বলে বনগজের মত বাঁধিয়া বুঝলের জন্ত কাজে লাগাইব । ২৬ ।

(সকলে নিজাস্ত)

দ্বিতীয় অঙ্ক

(মনস্ককেতুর রাজধানী)

(সাপুড়ের প্রবেশ)

সাপুড়ে—যারা ঔষধের প্রযোগ জানে, মণ্ডলগুলি ঠিক ঠিক আঁকিতে পারে, ও আত্মরক্ষার উত্তম মন্ত্রের উপর নির্ভর করে, তারাই বড় বড় সাপ বশে রাখিরা চলা ফেরা করিতে পারে । ১।

(অপ্রবিশ্ট পাত্রবিশেষের প্রতি) আৰ্য, আপনি কি জিজ্ঞাসা করিতেছেন—কে আমি ? আৰ্য, আমি সাপুড়ে, আমার নাম জীর্ণবিষ । কি বল্‌চেন—আপনিও সাপ খেলাইবেন ? বলি, আপনি কি কাজ করেন ? কি বল্‌চেন—“রাজবাড়ীর চাকর আমি” ? তবে আপনি সাপনিষেই তো খেলা কচ্ছেন ! কিসে, সন্তে চান ? মন্ত্র ও ঔষধ জানে না এমন সাপুড়ে, অঙ্কুশ নাই এমন ক্ষেপা হাতীর মাহত, চাকরী পেয়ে গুমর হইয়াছে এমন রাজপুরুষ—এই তিনটির মৃত্যু অবধারিত ! কি হোলো ? এবে দেখতে না দেখতেই চলে গেল ! (আবার অপ্রবিশ্টের প্রতি) আৰ্য, আপনি কি জিজ্ঞাসা করিতেছেন—“এই ছোট ছোট প্যাট্রা গুলিতে কি ?” আৰ্য এ আমার করে খাবার হেতু, সাপ । কি বল্‌চেন—“দেখতে চাই ? আৰ্য, সাপ করবেন, এ দেখাবার জায়গা নয় । তবে যদি সখ হইয়া থাকে, আনন্দ এই বাড়ীতে দেখাচ্ছি । কি বল্‌ছেন—“এ প্রভু অমাত্য রাক্ষসের বাড়ী আমাদের মত লোকের যাওয়ার ছকুম নাই ?” তবে আপনি যান । আমি কিন্তু ব্যবসার প্রসাদে এখানেও বাইতে পারি,। কি হোলো ! এও যে চলে গেল !

(সংস্কৃত ধরিয়া স্বগত) আহা কি আশ্চর্য ? চাণক্যের পরামর্শে চাণক্যকে বধন দেখি, মনে করি যেন রাক্ষসের চেষ্টা বুঝি ।

রাক্ষসের পরামর্শে চালিত মলয়কেতুকে দেখিলে মনে হয় যেন চন্দ্রশুভ্র সিংহাসন হইতে টলিয়াছে। কেন, বলিব ?—

কৌটিল্য নিজের বুদ্ধিরূপ রঞ্জুদ্বারা রাজ্য মোর্ষ্যের লক্ষ্মীকে দৃঢ়রূপে বাঁধিয়াছে, তাহার নড়িবার ষো নাই, সে স্থির, ইহাই মনে হয়। আবার দেখিতেছি রাক্ষস সাম, দান, ভেদ, বিগ্রহ এই চারি হাতে যেন তাহাকে টানিয়া লইয়া যাইতেছে। ২।

উভয় মন্ত্রীই বড়, উভয়ই বুদ্ধিমান, এঁদের এই বিরোধে নন্দকুলের রাজলক্ষ্মী কি করিবেন যেন বুঝিতে পারিতেছেন না।

গভীর বনে হস্তীণীর জন্ত দুই বনগজ যখন যুদ্ধ করে তখন হস্তিণী যখন যার জয় হয় ভয়ে ছুটিয়া আসিয়া তারই পাশে দাঁড়ায়। এখানে এই দুই মহামন্ত্রীর যুদ্ধে কাহার ও জয় পাকা হইতেছে না বলিয়া রাজশ্রী একবার এদিকে একবার ও দিকে করিয়া দুয়ের মধ্যের জায়গাটাতে বার বার যাতায়াত করিতেছেন ও যেন ক্লান্ত হইয়া পড়িয়াছেন। ৩।

তা এখন অমাত্যরাক্ষসের সঙ্গে দেখা করি। (খানিকটা চলিয়া দাঁড়াইল)।

তারপর আসনে স্থিত চিন্তায় মগ্ন ভৃত্য সহ রাক্ষসের প্রবেশ)

রাক্ষস—(সজলনেত্রে) কি কষ্ট! হায়, কি কষ্ট!

বীরত্ব ও সুনীতির প্রয়োগে নন্দগণ শত্রুর উচ্ছেদ করিয়াছিলেন, কিন্তু যদুবংশের শ্রায় তাঁহাদের সেই বিশাল বংশ নির্দয় নিরতির তাড়নে ক্ষয় হইয়াছে। এখন চিন্তায় মনকে আকুল করিয়া, রাজি দিন জাগরুক থাকিয়া, আমি যে বিচিত্র উপায় প্রণালীর উদ্ভাবন করিতেছি, তার যে অবলম্বন নাই! এযে ভিত্তিহীন চিত্রকর্মের যত নিরাশ্রয়। এ আমি কার জন্ত করি! ৪।

তবে অল্প দিকেও দেখিবার আছে—

পরের দাসত্ব স্বীকার করিয়াছি, প্রাণপণে যত্ন করিয়া নীতিপ্রয়োগে মন দিতেছি, এ স্বামিভক্তি ভুলিয়া গিয়াছি বলিয়া নয়, নন্দে যেমন ভক্তি ছিল তেমনই আছে; বিষয়ভোগের অভিলাষ এখনও প্রবল তাই

বলিয়াও নয়, আমার আর ভোগে স্পৃহা নাই ; প্রভুর অহুগমনে প্রাণ-
ত্যাগে ভয় হইতেছে বলিয়াও নয় ; বা নীতিপ্রয়োগে চাণক্যকে জয়
করিয়া জগতে যশস্বী হইব বলিয়াও নয় । বস্তুতঃ যদি শত্রুকে বধ
করিতে পারি তবে স্বর্গে থাকিয়াও প্রভু সন্তুষ্ট হইবেন—প্রভুর সেবা
করা হইবে—ইহাই আমার অভিপ্রায় । ৫ ।

(আকাশের দিকে চাহিয়া সজল নেত্রে) হে ভগবতি কমলালয়ে,
তুমি নিতাস্তই গুণের আদর জান না ।

কেন বলি গুন—

প্রভু নন্দ তোমার আনন্দ বিধান করিতেন, তথাপি তাঁহাকে ছাড়িয়া
মুরার গর্ভে তাহার যে এক শত্রুপুত্র জন্মিয়াছিল তাহাকে তুমি কেন
আশ্রয় করিলে বল দেখি ? তুমি যথার্থই চপলা । গঙ্গাজের নাশে
যেমন তাহার মদজলের রেখাও লুপ্ত হয় তেমনই কেন মরিলে না ? ৬ ।

আবার দেখ, নীচবংশে তোমার জন্ম,

হে পাপিনি মুরার পুত্রের কুল নাই, তাহাকে পতিরূপে বরণ করিলে,
জিজ্ঞাসা করি সংসারের মহাকুলীন সকল রাজাই কি চাণক্যের
কোপানলে ভস্ম হইয়া গিয়াছিল ? অথবা অকারণ তোমাকে তিরস্কার
করিতেছি—স্ত্রীলোকের বুদ্ধি স্বভাবতঃ কাশফুলের আগার মত চঞ্চল, সে
পুরুষের গুণ দেখিতে চাহে না ; দোষ তোমার নহে, দোষ স্ত্রীজাতির ।

তবে আবার বলি, হে দুঃশীলে, তুমি যাহাকে আশ্রয় করিয়াছ
তাহাকে মানিয়া তোমার আশা নাশ করিব । (চিন্তা করিয়া) নগর হইতে
বাহির হইয়া আসার সময়ে প্রিয়মিত্র চন্দনদাসের গৃহে গৃহজন রাখিয়া
আসিয়া ঠিকই করিয়াছি । কেন বলিব ? প্রভু নন্দের যে সকল সেবক
আমার সহিত এক উদ্দেশ্যে কুসুমপুরে আছে, তাহারা ইহাতে আর মনে
করিবে না যে রাক্ষস কুসুমপুরের আক্রমণে উদাসীন, কাজেই তাহাদের
বন্ধ শিথিল হইবে না । শকটদাসকে বিপুল অর্থসহ সেখানে রাখিয়াছি,
সে শত্রুর কাষ্য পণ্ড করিবে ও চন্দ্রগুপ্তের শরীরে আঘাতের জন্ম বাহা-
দিগকে বিষ প্রভৃতি প্রয়োগ করিবে বলিয়া আমি নিবৃত্ত করিয়াছি,

তাহাদের হাত করিয়া রাখিব। শত্রুর জোট ভাঙ্গিবার জন্য ও সর্বদা শত্রুর সন্ধান পাইব বলিয়া জীবসিদ্ধি প্রভৃতি মিত্রগণকে নিযুক্ত করিয়াছি। তা, এবিষয়ে আর বেশী বলিয়া কি হইবে ?

পুত্রের প্রতি বৎসল প্রভু ব্যাঘ্র শিশুর জ্ঞায় যে পুত্রটিকে লালন পালন করিয়া স্বয়ং সবংশে হত হইলেন, বুদ্ধিরূপ বাণে তারই মর্ম ভেদ করিব। তবে, দৈবকে দেখিতে পাই না, সেই যদি বর্মের মত হইয়া আমার সেই বাণ আটকায়, বলিতে পারি না। ৮।

(তারপর কঞ্চুকীর প্রবেশ)

কঞ্চুকী—চাণক্যে নীতি যেমন নন্দকে মারিয়া কুঞ্জমপুরে মৌর্য্যকে প্রতিষ্ঠিত করিয়াছে, সেইরূপ জরা আমার অন্তরে ক্রমে আমাকে বিনাশ করিয়া ধর্মের প্রতিষ্ঠা করিয়াছে। মৌর্য্যের জ্ঞায় সেই ধর্মেরও বৃদ্ধি হইতেছে। কিন্তু বহুকাল রাজসেবা করিয়াছি তাই লোভ অন্তরে রহিয়া গিয়াছে। রাক্ষস যেমন মৌর্য্যের জয়ের চেষ্টায় আছে কিন্তু কিছু করিতে পারিতেছে না, তেমন লোভ ও আমার ধর্মের উচ্ছেদে যত্ববানু, কিন্তু কৃতকার্য্য হইতেছে না। ৯।

(পরিক্রমণ করিয়া ও অগ্রসর হইয়া) এই অমাত্য রাক্ষসের বাড়ী, ভিতরে যাই। (প্রবেশ করিয়া ও দেখিয়া) আপনার মঙ্গল হউক।

রাক্ষস—আর্য্য প্রণাম করি, প্রিয়ংবদক, আসন আন।

পুরুষ—এই আসন, আর্য্য বসুন।

কঞ্চুকী—(উপবেশন করিয়া) কুমার মলয়কেতু আর্য্যকে বলিতেছেন “বহুকাল আর্য্য অলঙ্কার ধারণ ত্যাগ করিয়াছেন, এটা আমার মনে বড়ই লাগে। পূর্বপ্রভুর গুণ সহসা তুলিয়া যাওয়া যায় না, তথাপি আশা করি আর্য্য আমার অমুরোধ রক্ষা করিবেন।” (এই বলিয়া আভরণগুলি দেখাইয়া) এই আভরণগুলি কুমার নিজের শরীর হইতে খুলিয়া পাঠাইলেন, আশা করি আর্য্য ধারণ করিবেন।

রাক্ষস—আর্য্য জাজলি, কুমারকে আমার কথায় বলুন—“আপনার

শুণের পক্ষপাতী হইয়া পূর্ব প্রভুর গুণ যথার্থই তুলিয়া গিয়াছি।
কিন্তু—

শত্রু আমার অঙ্গ প্রত্যঙ্গগুলির উপর অপমানের ষোকা চাপাইয়াছে, সে গুলি ত্রিয়মাণ হইয়া অক্ষম হইয়াছে, ইহাদের আবার সংস্কার কি ? মনে করিয়াছি যতদিন শত্রুমণ্ডল নিঃশেষ করিয়া মারিয়া আপনার মত পুরুষসিংহের স্বর্ণসিংহাসন পাটলিপুত্রে সুগাজ প্রাসাদে বসাইতে না পরিব তত দিন কিছু মাত্র অলঙ্কার ধারণ করিব না। ১০।

কঙ্কী—অমাত্য নেতা থাকিতে কুমারের, পক্ষে এ সুলভ, অতএব কুমারের এই প্রথম অহুরোধ রক্ষা করুন।

রাক্স—আর্য্য, যেমন কুমারের, তেমন আপনারও কথা ফেলিতে পারি না। তবে আহ্নন, কুমারের আদেশ পালন করি।

কঙ্কী—(ভূষণবিত্তাসের অভিনয় করিয়া) আপনার মঙ্গল হউক, আমি চলিলাম।

রাক্স—আর্য্য, প্রণাম করি। (কঙ্কী নিষ্ক্রান্ত)। প্রিয়ংবদক, দেখ কে আমার সঙ্গে দেখা করিতে আসিয়া দরজায় দাঁড়াইয়া আছে।

পুরুষ—আমাত্যের যে আজ্ঞা। (পরিক্রমণ করিয়া ও সাপুড়েকে দেখিয়া) আর্য্য আপনি কে ?

সাপুড়ে—ভদ্র, আমি সাপুড়ে, নাম জীর্ণবিব। অমাত্যের সম্মুখে সাপ খেলাইতে চাই।

পুরুষ—একটু দাঁড়াও, অমাত্যকে বলি। (রাক্সের নিকট গিয়া) এ সাপুড়ে, সাপ খেলাইতে চায়।

রাক্স—(বাম চক্ষুর স্পন্দন অভিনয় করিয়া, — স্বগত) একি ! প্রথমই সর্পদর্শন ! (প্রকাশ্যে) প্রিয়ংবদক, আমার সাপের সখ নাই। তবে, একে সঙ্কট করিয়া বিদায় কর।

প্রিয়ং—আচ্ছা। (সাপুড়ের কাছে গিয়া) আর্য্য আপনি সাপ দেখাইয়া বেড়াইতেছেন ; এতে অমাত্য তুষ্ট হইয়া এই পারিতোষিক দিলেন, সাপ দেখিতে চান না।

সাপুড়ে—ভক্তমুখ, অমাত্যকে বল যে আমি স্নুধু সাপুড়ে নই, প্রাকৃত কবিও বটে। অতএব আমাকে দেখা দিয়া যদি অমাত্য অহুগ্রহ না করেন, তবে এই পত্র ধানি পড়ুন।

প্রিয়ং—(পত্র লইয়া রাক্ষসের নিকটে গিয়া) আর্ঘ্য, এ অমাত্যকে বলিতেছে—“আমি স্নুধু সাপুড়ে নই, প্রাকৃত কবিও বটে। অতএব যদি অমাত্য আমাকে দেখা দিয়া অহুগ্রহ না করেন তবে অস্তুতঃ এই পত্র-ধানি পড়ুন”।

রাক্ষস—(পত্র লইয়া পাঠ)

ভ্রমর নিজের নৈপুণ্য কুহুরের রস নিঃশেষ করিয়া পান করিয়া যাহা উদ্ভিন্নরূপ করে তাহাতে অস্ত্রের কাজ হয়। ১১।

(চিন্তা করিয়া—স্বগত) আ ! কবিতার অর্থ আমি তোমার চর, কুহুমপুরের বৃত্তান্ত জানি”। নানা কার্যে ব্যস্ত থাকি, আর চরও অনেক ভুলিয়াই গিয়াছিলাম, এখন মনে পড়িল। এ নিশ্চয় বিরামগুপ্ত সাপুড়ের সাজে আসিয়াছে। (প্রকাশ্যে) প্রিয়ংবদক, একে আসিতে দাও। এ স্নুকবি, এর কাছ থেকে মিষ্ট কথা শুনিতে হইবে।

প্রিয়ং—আচ্ছা। (সাপুড়ের কাছে গিয়া) আর্ঘ্য, অমাত্যের কাছে চলুন।

সাপুড়ে—(নিকটে বাইয়া ও দেখিয়া—সংকৃত ভাবার স্বগত) এই সেই অমাত্য রাক্ষস, বাঁহার উদ্ভমের ভয়ে এখনও স্ত্রী মৌর্খের বক্ষঃস্থলে নিশ্চিত ভাবে থাকিতে পারিতেছেন না। ১২।

(প্রকাশ্যে) অমাত্যের জয় হউক।

রাক্ষস —(দেখিয়া) আ ! বিরাম —(অর্দ্ধোক্তে) এতই দাঁড়ি গৌপ হইয়াছে! প্রিয়ংবদক, সাপ লইয়া এখন একটু আমোদ করি, পরিজনেরা ধাইয়া বিশ্রাম করুক, তুমিও নিজের আয়গা ছাড়াও না।

প্রিয়ং—আচ্ছা। (পরিজন সহ নিষ্ক্রান্ত)।

রাক্ষস—সখে বিরামগুপ্ত, এই আসন, রস। (বিরামগুপ্তের উপবেশন)

রাক্ষস—(স্বপ্ন লক্ষ্য করিয়া) আহা! প্রভুর পাদপদ্মের সেবকগণের এই দশা! (রোদন)।

বিরোধ—অমাত্য, শোক করিবেন না। অচিরে আপনি আমাদের পূর্বাবস্থা ফিরাইয়া আনিবেন।

রাক্ষস—সখে, কুসুমপুরের বৃত্তান্ত বর্ণন কর।

বিরোধ—অমাত্য, কুসুমপুরের কথা বিস্তীর্ণ, কোথা হইতে বলিব?

রাক্ষস—সখে, চন্দ্রগুপ্তেরই নগর প্রবেশের পর হইতে যাহাদিগকে আমি বিব প্রভৃতি প্রয়োগের জন্ত নিযুক্ত করিয়াছিলাম তাহারা কি করিল আমূল স্তনিতে চাই।

বিরোধ—এই বল্টি। কথাটা হচ্ছে, চাণক্যের পরামর্শে চলিয়া চন্দ্রগুপ্ত ও পর্বতেশ্বরের শক, ষন, কিরাত, কাষোজ, পারসীক, বাহ্লীক প্রভৃতি সৈন্যেরা প্রলয়ে জল উচ্ছ্লাইয়া উঠিলে সাগর যেমন হয় সেইরূপ আসিয়া চারিদিক হইতে কুসুমপুর ঘিরিয়া লইল।

রাক্ষস—(অসি নিষ্কাষ করিয়া সসজ্জমে) হাঁ! আমি থাকতে কে কুসুমপুব ঘিরিবে! প্রবীরক, প্রবীরক এখন শীঘ্র—

তীরন্দাজেরা প্রাচীরের বাহিরে চারিদিকে দ্রুত চলিতে থাকুক, শত্রুর হাতী ষটা ভাঙ্গিতে পারে এমন বাছা হাতী গুলি বাইরা ফটকের বাহিরে দাঁড়াউক। এতে শত্রুর বল দুর্বল হইলে আমি বাহিরে বাইরা আক্রমণ করিব। ষাণ্ডা ষয়, মৃত্যুর ভয় ছাড়িয়া শত্রুর গায়ে আঘাত করিতে চায়, তারা আমার সহিত বাইতে প্রস্তুত হউক। ১৩।

বিরোধ—অমাত্য, ব্যস্ত হইবেন না। এ পুরাতন কথা বর্ণিতেছি।

রাক্ষস—(দীর্ঘ নিঃশ্বাস ফেলিয়া) কি কষ্ট। এ দুর্ঘটনা ষটির পিছনে! আমি ভাবিলাম এই সেই কাল। (অনুত্যাগ করিয়া) হা! দেব নন্দ, রাক্ষসের প্রতি আপনার পরম অহুগ্রহ এখনও মনে আছে। এই যুদ্ধের সময় আপনি—

“এই যে সৈন্যের মত নীল শত্রুর হাতীর ষটা চলিয়াছে, ও থানে

রাক্ষসকে বাইতে বল” ; “ঐ যে শক্রর অশ্বসৈন্য বাঁধ ভাঙ্গা জলের মত লাফাইয়া চলিতেছে, ওগুলিকে রাক্ষস বাইয়া থামাউক” ; “রাক্ষস ঐ শক্রর পদাতি সৈন্যগুলির উচ্ছেদ করুক” ; এই ভাবে আমার প্রতি আজ্ঞা পাঠাইতেন, স্নেহের বশ মনে করিতেন নগরে বুকি হাজার রাক্ষস হাজির আছে । ১৪ ।

তারপর, তারপর ?

বিরোধ—তার পর দেব সর্বার্থসিদ্ধি দেখিলেন কুসুমপুর চারিদিকে ঘেরাও হইল, পুরবাসীদিগের অবরোধের প্রবল অত্যাচার বহু দিন চলিতে থাকিল, তিনি আর সহ্য করিতে পারিলেন না। আমাদের এমন বিপদেও সুধু পুরবাসীগণের ঋতিরে আশ্রয়দিগকে ছাড়িয়া সুরঙ্গের পথে তপোবনে চলিয়া গেলেন। স্বামীর বিরহে আপনার সৈন্যগণের প্রযত্ন শিথিল হইয়া পড়িল। শক্রর জয় হইল, কিন্তু পুরবাসীগণ দুঃসাহসে ভর করিয়া জয়ঘোষণায় ব্যাভাত জন্মাইল। আপনি তাহাতে তাহাদের মনেব ভাব বুঝিলেন ও নন্দরাজ্য আবার প্রতিষ্ঠা করিবেন আশায় সুরঙ্গের পথে পথে নগরের বাহির হইতেন। আপনি যে বিধকণ্টাকে চক্রগুপ্তের নাশের জন্ত নিযুক্ত করিয়াছিলেন তাহা দ্বারা বেচারী পর্বতেরের বিনাশ হইল—

রাক্ষস—সখে, আশ্চর্য্য দেখ—

অজুনকে মারিবার জন্ত কর্ণ যেমন একদ্বী শক্তি যত্নে রাখিয়া দিয়াছিলেন আমিও তেমনি চক্রগুপ্তকে মারিব বলিয়া একদ্বী বিধকণ্টা রাখিয়াছিলাম। কিন্তু সেই শক্তি যেমন শ্রীবিষ্ণুর নিজের প্রয়োজনে তাঁহারই বধ্য ঘটোৎকচকে বিনাশ করিয়াছিল, তেমনি পোড়া বিষ্ণুগুপ্তের পরম প্রয়োজন সিদ্ধ করিবার জন্ত সেই বিধকণ্টা তাহারই বধ্য পর্বতকে বিনাশ করিল ! ১৫ ।

বিরোধ—অমাত্য, এটা নিয়তির ধামখেয়ালী, অস্তে কি করিবে ?

রাক্ষস—তার পর, তার পর ?

বিরাধ—ভারপর পিতার মৃত্যুতে ভয় পাইয়া কুমার মলয়কেতু পলাইয়া গেল। চাণক্য পর্বতকের ভ্রাতা বৈরোচককে বলিয়া কহিয়া আশ্রয় করিয়া তাহার বিশ্বাস জন্মাইল ও চন্দ্রগুপ্ত নন্দ পুরীতে প্রবেশ করিবে এ কথা প্রচার করিল। তখন হতভাগা চাণক্য কুম্ভপুরের বত সূত্রধার, তাহাদের ডাকাইয়া বলিল—“লগ্নাচার্যের কথায় অর্দ্ধরাজ্র সময়ে চন্দ্রগুপ্ত নন্দপুরীতে প্রবেশ করিবেন, অতএব পূর্বদ্বার হইতে আরম্ভ করিয়া তোমরা রাজপুরীর সংস্কার কর,” তাহে সূত্রধরেরা বলিল—“আর্য্য দেব চন্দ্রগুপ্ত নন্দপুরী প্রবেশ করিবেন একথা সূত্রধার দারুবর্মা আগেই জানিতে পারিয়াছিল; সে সোণার ফটক প্রভৃতি বসাইয়া উত্তম উত্তম সংস্কারে পূর্বদ্বারের সংস্কার করিয়া রাখিয়াছে। আমরা এখন ভিতরে সংস্কার করিব।” ভারপর, সূত্রধার দারুবর্মা, বলিবার আগেই, রাজপুরীর ফটক সংস্কার করিয়াছে, এতে যেন ব্যাটা চাণক্য কতই সন্তুষ্ট হইয়াছে এরূপ ভাব দেখাইয়া অনেকক্ষণ দারুবর্মার কার্য্যতৎপরতার সূখ্যাতি করিল ও বলিল—“দারুবর্মন, শীঘ্রই তুমি, এ তৎপরতার উচিত ফল পাইবে।”

রাক্ষস—(উদ্বেগের সহিত) সখে, কিসে ব্যাটা চাণক্যের সন্তোষ হইল? মনে হয় দারুবর্মার চেষ্টায় ফল হয় নাই বা কুফল ফলিয়াছে, কারণ সে বুদ্ধির দোষেই হটক বা নন্দে ভক্তি অধিক বলিয়াই হটক আদেশের সময় পর্য্যন্ত অপেক্ষা না করিয়া ব্যাটা চাণক্যের মনে বিষম সন্দেহ জন্মাইয়াছে। ভারপর, ভারপর ?

বিরাধ—ভারপর লগ্ন ভাল বলিয়া অর্দ্ধরাজ্র সময়ে চন্দ্রগুপ্ত নন্দ-পুরীতে প্রবেশ করিবে একথা শিল্পকার ও গুরবাসিগণকে বুঝাইয়া দিয়া হতভাগা চাণক্য সেই অর্দ্ধরাজ্র সময়েই পর্বতকের ভাই বৈরোচককে চন্দ্রগুপ্তের সহিত এক আসনে বসাইয়া পৃথিবীর রাজ্য বিভাগ করিয়া দিল।

রাক্ষস—সত্যই কি পর্বতকের ভাই বৈরোচককে পূর্বের প্রতিশ্রুত রাজ্যের অর্দ্ধাংশ দিয়া ফেলিল।

বিরোধ—নয় তো কি ?

রাক্ষস—(স্বগত) অতিধূর্ত ব্যাটা চাণক্য নিশ্চয় এ বেচারীরও কোনও প্রকার গুপ্তবধের ব্যবস্থা করিয়াছে, আর এদিকে পবতেশ্বরকে মারাতে, যে অখ্যাতি হইয়াছে তাহা দূর করার জন্ত জনসমাজে এই শাফাই প্রচার করিয়াছে। (প্রকাশে) তারপর, তারপর ?

বিরোধ—তারপর রাজ্রিতে চন্দ্রগুপ্ত নন্দপুরী প্রবেশ করিবেন একথা পূর্বেই প্রচারিত হইলে পর, বৈরোচকের অভিব্যেক করা হইল ; তাহার শরীর একখানি বর্মে ঢাকিয়া দেওয়া হইল—সে যে সে বর্ম নয়, লোহার পাতে করা, কিন্তু সে পাতগুলিতে নানা বর্ণে মণি মুক্তা গোল আকারে বসান হইয়াছে বলিয়া পাতগুলি ও বিচিত্র বর্ণ হইয়া গিয়াছে ; তাহার চুল গুলি মনিময় মুকুটে ঝাঁটিয়া বাঁধিয়া দেওয়া হইল বলিয়া দেখিতে অতি স্নন্দর হইল ; সুরভি কুলের মালা দুই কাঁধ হইতে আড় ভাবে দুই বগলের নীচে দিয়া পরাইয়া দেওয়াতে বক্ষঃস্থল যেন আলোকিত হইয়া গেল ; তখন অতি পরিচিতেরাও তাহার চেহারা চিনিতে পারিতে-ছিল না। তারপর হতভাগা চাণক্যের আদেশে তাহাকে চন্দ্রগুপ্তের বাহন চন্দ্রলেখা নামে যে মাদী হাতী ছিল তাহার উপর বসাইয়া দেওয়া হইল ; আর যে সকল রাজা চন্দ্রগুপ্তের অহুগমন করিয়া থাকেন তাঁহারাই তাহার অহুগমন করিতে লাগিলেন। এই অবস্থায় বৈরোচক দেব নন্দ্রের পুরীতে প্রবেশ করিতে উদ্ভত হইলে আপনার নিবৃত্ত স্ত্রধার দাক্ষবর্ষা ভাবিল এ চন্দ্রগুপ্ত। সে আগে হইতেই কলের করা তোরণ বসাইয়া রাখিয়াছিল ; ঐ তোরণ তাহার উপর ছাড়িয়া দেওয়ার ষোগাড় করিল ঠিক এই সময়ে চন্দ্রগুপ্তের অহুগামী রাজগণের বাহনগুলি বাহিরেই থামান হইল, রাজগণ বাহিরেই রহিলেন। চন্দ্রলেখার মাহত বর্বরক আপনারই লোক ; সে হাতীর গায়ে যে সোনার ডাঙা বুলান থাকে তাহাতে ছিদ্র করিয়া ছুরী লুকাইয়া রাখিয়াছিল। সেও বৈরোচককে চন্দ্রগুপ্ত মনে করিয়া মারিবার জন্ত ঐ ছুরী খুলিবে বলিয়া ঐ সোনার ডাঙা হাতে লইল।

রাক্ষস—দুয়েরই প্রয়াস অস্থানে করা হইল।

বিরোধ—হস্তিনী খুব বেগে চলিতেছিল, ডাঙা হাতে করাত সে ভাবিল, বুঝি বা বেগে চলার জন্ত খুব জোরে মারিবে তাই চলন বদলাইয়া আশ্তে চলিতে লাগিল। এদিকে দারুবর্মা আগেকার গতির হিসাবে যন্ত্রতোরণ ছাড়িয়া দিয়াছে, সেটা লক্ষ্য বৈরোচকে না পড়িয়া বর্বরকের উপর পড়িল, সে বেচারী চক্ষুগুপ্ত ভ্রমে বৈরোচকে ছুইবার আগেই ছুরী টানিয়া বাহির করিয়া বাগাইতে না বাগাইতেই মারা পড়িল। তখন দারুবর্মা ভাবিল যন্ত্রতোরণ ছাড়ার জন্ত তাহাকে তো নিশ্চিত মারিবে, তাই সে উচ্চ ভোরণের জায়গায় থাকিয়াই যন্ত্র চালাইবার লোহার শলাটা তুলিয়া লইয়া হাতীর উপরেই বেচারী বৈরোচকে মারিয়া ফেলিল।

রাক্ষস—কি বিপদ! জোড়া অনিষ্ট আসিয়া উপস্থিত! দৈবাধীন চক্ষুগুপ্ত তো মরিলই না, অধিকন্তু বৈরোচক ও বর্বরক মারা পড়িল। ভাল স্ত্রধর দারুবর্মার কি হইল?

বিরোধ—বৈরোচকের আগে আগে যে সকল পাইক বাইতেছিল তাঁহার। তাহাকে ইটপেটা করিয়া ফেলিল।

রাক্ষস—(অশ্রুপূর্ণ নেত্রে) হা কষ্ট! আহা! স্নেহময় স্ত্রধর দারুবর্মা আমাকে ছাড়িয়া গেল! আচ্ছা, সেখানকার বৈজ্ঞ অন্তঃসদন্ত কি করিল?

বিরোধ—সবই করিল।

রাক্ষস—(সহর্ষে) কি? ছুরাঙ্গা চক্ষুগুপ্তকে মারিয়াছে!

বিরোধ—অমাত্য, দৈবাধীন সে মরে নাই।

রাক্ষস—(সবিবাদে) তবে কি বলিতেছ “সবই করিল?”

বিরোধ—সে চক্ষুগুপ্তের জন্ত বিষমিশ্রিত ঔষধ প্রস্তুত করিয়াছিল। চাণক্য উহা দেখিতে বাইয়া দেবিল সোণার পাত্রে ফেলাতে তার রং বদলিয়া গেল, তখন চক্ষুগুপ্তকে বলিল—“বুবল, এ ঔষধে বিষ মিশান আছে, খাইও না”।

রাক্ষস—ব্যাটা ভারী চালাক দেখছি। আচ্ছা, সে বৈষ্ণবের কি হইল ?

বিরোধ—সেই ঔষধই তাকে ষাণ্ডয়ান্ন মারিয়া ফেলিল।

রাক্ষস—(সবিবাদে) আহা; বিপুল জ্ঞানরাশির লোপ হইল। ভাল, প্রমোদকের কি হইল, যাকে তার শোবার ঘরের তার দিয়াছিলাম ?

বিরোধ—ঐ আর সকলের।

রাক্ষস (উদ্বেগের সহিত) কি রকম ?

বিরোধ—আপনি তাকে প্রচুর অর্থ দিলেন, সে মুর্থ, বেজায় জাঁকে ধরচ আরম্ভ করিল। যখন তাকে জিজ্ঞাসা করা হইল, এত টাকা কোথায় পাইলে, তখন একবার একথা একবার লেখা বলিতে লাগিল। চাণক্য তাকে দারুণ যন্ত্রণা দিয়া মারিয়া ফেলিল।

রাক্ষস—(উদ্বেগের সহিত) কি ! এতে ও দৈব আশাদিগকে আঘাত করিল ! ভাল, চন্দ্রশুভ বুঝাইলে তাহাকে মারিবার জন্ত বীভৎসক প্রভৃতি আনার আদেশে রাজার শোবার ঘরের দেয়ালে স্ফুট করিয়া পূর্ব হইতেই বাস করিতেছিল ! তাহাদের সংবাদ কি ?

বিরোধ—অমাত্য দারুণ সংবাদ।

রাক্ষস—(আবেগের সহিত) দারুণ সংবাদ কিসে ? হতভাগা চাণক্য কখনই তারা গুহানে আছে এ টের পায় নাই।

বিরোধ—নয় তো কি অমাত্য ? চন্দ্রশুভের প্রবেশের আগেই চাণক্য শয়ন গৃহে প্রবেশ করিল। নিবিষ্ট হইয়া দেখিয়াই দেখিল দেয়ালের এক ছিদ্র দিয়া পিপড়ার সার বাহির হইতেছে তাদের মুখে ভাতের কণা। তখনই বুঝিল ঘরের দেয়ালের ভিতরে মানুষ আছে। শয়ন ঘর পোড়াইয়া ফেলিল। ঘর পুড়িতে থাকিলে, খোঁয়ার বীভৎসক প্রভৃতির দৃষ্টিরোধ হইয়া গেল, তাহারা আগে থাকিতেই বাহিরে ষাণ্ডয়ান্ন যে পথ করিয়া রাখিয়াছিল তাহা খুঁজিয়া পাইল না, আশুনে পুড়িয়া সেই খানেই সকলে মরিল।

রাক্ষস—(সজ্জল নেত্রে) কি কষ্ট ! অহো কি কষ্ট ! সখে, হতভাগা
দুর্ভাগা চন্দ্রগুপ্তের অদৃষ্টের জ্বোর দেখ ? কেন বলছি শুনবে ?

তাকে মারিব বলিয়া যে বিষময়ী কছা গোপনে পাঠাইলাম, সে
অদৃষ্টের জ্বোরে তার রাজ্যের অর্ধেককে দাবীদার পর্বতককে মারিল !
যারা অস্ত্র ও বিষ লইয়া প্রস্তুত ছিল তারাই নিজে তাতে হত হইল ।
নীতিপ্রয়োগ আমার, নানা প্রকার স্কন্ধল ভোগ মৌখ্যের !!

বিরোধ—অমাত্য, তা হলেও যাতে হাত দিয়েছেন তা ছাড়তে
পারেন না । দেখুন—

যারা নীচ পাত্র তারা বিশ্বের ভয়ে কাজ আরম্ভই করে না । মধ্যম
পাত্র হইলে সে কাজ আরম্ভ করে বটে, বিশ্বের বাধা পাইয়া থামিয়া
যায় । আর যারা আপনার ছায় উত্তম, তাঁরা বার বার বাধা পাইয়াও
যাতে হাত দেন তা শেষ করেন । ১৭ ।

আবার দেখুন—

শেষনাগ পৃথিবীটা মাথায় করিয়াই আছেন, ফেলিয়া দেন না ।
কেন ? তাঁর কি গায়ে বোঝার চাপ লাগে না ? দিবাকর মোটেই
থামেন না, তাঁর কি শ্রম বোধ নাই ? তা নয় ; বাহাদুর লোক যেটা করবো
বলেছে, অক্ষয়ের মত সেটা ছাড়তে তার লজ্জা বোধ হয় । যে কাজে
হাত দেওয়া হয় তার উদ্ধার করাই সাধুদের কুলধর্ম । ১৮ ।

রাক্ষস—সখে, যে কাজ আরম্ভ করা হইয়াছে তা ছাড়া যান না এতে
তোমরা চক্ষের উপরই দেখিতেছ । তার পর, তার পর ?

বিরোধ—সেই হইতেই চাণক্য চন্দ্রগুপ্তের শরীর রক্ষার প্রতি সহস্র-
গুণে সতর্ক হইয়াছে, পুরবাসিগণের মধ্যে যারা আপনার বিশ্বাসী লোক,
তাদেরে খুঁজিয়া খুঁজিয়া “এদের দ্বারাই এ সব কাজ হইতেছে” এই
বলিয়া দণ্ড দিয়াছে !

রাক্ষস—(উদ্বেগের সহিত) বল দেখি কাকে কাকে দণ্ড দিয়াছে ?

বিরোধ—প্রথমে দেখুন, সন্ন্যাসী জীবসিদ্ধিকে অপমান করিয়া নগরের
বাহির করিয়া দেওয়া হইয়াছে ।

রাক্ষস—(স্বগত) এটা বরং সহ্য যার ! যার কিছু নাই, স্থানত্যাগে তার ক্লেশ হইবে না। (প্রকাশ্যে) বরং, কি দোষ দিয়া তাকে তাড়ান হইল ?

বিরোধ—“এ লোকটা রাক্ষসের পাঠানো বিষকচ্ছা দ্বারা পর্বতেশ্বরকে মারিয়াছে” এই বলিয়া ।

রাক্ষস—(স্বগত) সাধু কোটীলা, সাধু ! তুমি নীতির বীজ একটা পুঁতিলে, আর তার ফল কত হইল ! অর্ধরাজ্যের দাবীদারটাকে সরাইলে ; তাতে যা অবশ্য তা তোমাকে স্পর্শ করিতে দিলে না ; আর সে অবশ্য আমার উপর চাপাইলে ! ১৯ ।

(প্রকাশ্যে) তার পর, তার পর ?

বিরোধ—তার পর “চন্দ্রশুভ্রের শরীরে আঘাত করিবার জন্ত এ দারুণবর্মা প্রভৃতিকে লাগাইয়াছে” এই কথা নগরে ঘোষণা করিয়া শকটদাসকে শূন্য দিয়াছে ।

রাক্ষস—সজলনেত্রে) হ ! সখে শকটদাস, এমন মৃত্যু তোমার নিতান্ত অযোগ্য । অথবা তুমি প্রভুর কাজে মরিয়াছ, তোমার জন্ত আপশোষ নাই, আপশোষ আমাদের জন্ত। নন্দকূলের উচ্ছেদেও যাদের বাঁচিবার সাধ ।

বিরোধ—অমাত্য, প্রভুরই কাজ করিতে হইবে এই জন্ত খাটিতেছেন বই নয়, বাঁচিবার সাধ মিটাইতেছেন কেন বলেন ?

রাক্ষস—সখে ঠিক বলিয়াছ ।

স্বর্গগত প্রভুর অঙ্গুগমন না করিয়া কৃত্য হইলাম, সে শুধু এই অভিপ্রায়েই, বাঁচিবার সাধে নয় । ২০ ।

বলিয়া যাও, আরও সব স্তম্ভদের বিপদের কথা শুনিতে প্রস্তুত রহিয়াছি ।

বিরোধ—এই শুনিয়া চন্দনদাস অমাত্যের স্ত্রীকে সরাইয়া ফেলিল ।

রাক্ষস—অত্মায় করা হইয়াছে, এটা দয়াহীন চাণক্যের বিরুদ্ধ কাজ !

বিরোধ - অমাত্য, স্তম্ভদের বিরুদ্ধ কাজ আরও অত্মায় !

রাক্ষস—তার পর, তার পর ?

বিরোধ—তারপর যখন অহুরোধ করাতেও সে অমাত্যের জীকে উপস্থিত করিল না তখন ব্যাটা চাণক্য ভারী চটিয়া—

রাক্ষস—(উদ্বেগের সহিত) মেরে ফেলে নাইতো ?

বিরোধ—না। জিনিসপত্র বাজেয়াপ্ত করিয়াছে, আর জীপুত্রসমেত তাকে কারাগারে দিয়াছে।

রাক্ষস—তবে কি আর খুসী হয়ে বলুচো ‘রাক্ষসের জীকে সরাইয়াছে’? বল না ‘জীপুত্রসমেত রাক্ষসকে কারাগারে দেওয়া হইয়াছে’।

পুরুষ—(প্রবেশ করিয়া) অমাত্যের জয় হউক। এই মাত্র শকটদাস দরজার গোড়ায় উপস্থিত।

রাক্ষস—ভদ্র, সত্য বলিতেছ ?

পুরুষ—মহামাঞ্জ অমাত্যের কাছে কি মিথ্যা বলিব ?

রাক্ষস—সখে বিরোধগুপ্ত, এ কি রকম ?

বিরোধ—অমাত্য, এমনটা হতেও পারে। যার কল্যাণ হইবে, নিয়তি স্বয়ং তাকে বাঁচান।

রাক্ষস—শ্রিয়ঃবদক, এখনও বিলম্ব কেন ? শীঘ্র আসিতে দাও।

পুরুষ—আচ্ছা। (নিষ্ক্রান্ত)।

(তার পর শকটদাস ও পশ্চাতে সিদ্ধার্থকের প্রবেশ)

শকট (স্বগত) যৌর্ধ্য রাজ্যে প্রতিষ্ঠিত হইল, তা দেখিয়াছি ; সেই-রূপ যৌর শূল মাটিতে বসান হইল তাও দেখিলাম। চন্দ্রগুপ্তের লক্ষ্মী স্থির হইল দেখিয়া দুঃখে চৈতন্যলোপ হওয়ার মত হইয়াছিল ; সেইরূপ মোহকরী বধ্যমালাও মাথায় করিলাম। প্রভু নন্দের নাশের দারুণ ও কর্ণকর্ষণ সংবাদ শুনিয়াছি ; সেইরূপ দারুণ ও শ্রুতিকঠোর বধবাস্তুর খবনিও শুনিলাম। তথাপি আমার মন বিচলিত হয় নাই। বোধ করি উহা সেই সকল পূর্ব পূর্ব আঘাতে কঠিন হইয়া গিয়াছে। ২১।

(অঙ্গুর হইয়া দেখিয়া সহর্ষে) এই অমাত্য রাক্ষস বসিয়া আছেন।

ইনি জগতে স্বামিত্ত্বগণের চরম সীমায় বসিয়া আছেন—নন্দ

মরিয়া গিয়াছেন তথাপি ইহাঁর স্বামিভক্তি মরে নাই, ইনি স্বামীর কাজই এখনও করিতেছেন । ২২ ।

(নিকটে গিয়া) অমাত্যের জয় হউক ।

রাক্ষস—(দেখিয়া সহর্ষে) সখে শকটদাস, কি ভাগ্য । কোর্টিল্যের হাতে পড়িয়াছিলে, তবু আবার তোমায় দেখিতে পাইলাম ! এস আমাকে আলিঙ্গন কর । (শকটদাসের তথাকথন) ।

রাক্ষস—(গাঢ় আলিঙ্গন করিয়া) এই আস'ন বস । (শকটদাসের উপবেশনের অভিনয়) সখে শকটদাস, আমার হৃদয়ের এ আনন্দের হেতু কে ?

শকট—(সিদ্ধার্থকে দেখাইয়া) এই প্রিয়স্বহৃৎ সিদ্ধার্থক ঘাতকদের ভাড়াইয়া দিয়া আমাকে বধ্যস্থান হইতে লইয়া আসিয়াছেন ।

রাক্ষস—(সহর্ষে) ভক্ত সিদ্ধার্থক, এমন আনন্দের পক্ষে এ বস্তু যথেষ্ট নয়, তথাপি ধর (নিজের গা হইতে খুলিয়া অলঙ্কার প্রদান) ।

সিদ্ধা—(গ্রহণ করিয়া পায়ে পড়িয়া স্বগত) অর্ঘ্য চাণক্যের উপদেশ তো এই । হোক, তাই করি ! (প্রকাশ্যে) অমাত্য, এখানে আমি এই প্রথম আসিলাম পরিচিত এমন কেহ নাই যার কাছে অমাত্যের এই পারিতোষিক রাখিয়া নিশ্চিন্ত হই । তাই আমার ইচ্ছা এই মুক্তার ছাপ দিয়া অমাত্যেরই ভাড়ার ধরে রাখিয়া দিই । যখন আবশ্যক হইবে তখন লইব ।

রাক্ষস—ভক্ত, দোষ কি ? শকটদাস তাই কর ।

শকট—অমাত্যের যে আদেশ । (মুক্তা দেখিয়া জনান্তিকে) অমাত্য এই মুক্তা আপনার নামে করা ।

রাক্ষস—(দেখিয়া স্বগত) ঠিক । নগর হইতে যখন বাহির হই তখন ব্রাহ্মণী উৎকর্ষার বিনোদের জন্ত আমার হাত হইতে খুলিয়া লইয়াছিলেন । তা, এর হাতে কি করিয়া আসিল ? (প্রকাশ্যে) ভক্ত সিদ্ধার্থক, এ তুমি কোথা হইতে পাইলে ?

সিদ্ধা—কুশুমপুরে চন্দনদাস নামে মণিকার মহাজন আছেন । তাঁহার বাড়ীর দরজার কাছে পড়িয়াছিল, আমি পাইলাম ।

রাক্স—সম্ভব।

সিদ্ধা—অমাত্য, এতে সম্ভবটা কি ?

রাক্স—ভদ্র, বড় ধনীর বাড়ীতে এমন জিনিস পড়িয়া থাকে ও লোকে পায়, এ সম্ভব।

শকট—সখে সিদ্ধার্থক, এ মুজ্জার অমাত্যের নাম খোদা আছে। এটা ভূমি দাও, এর চাইতে অনেক বেশী অর্থ দিয়া অমাত্য তোমার তুষ্ট করিবেন।

সিদ্ধা—আর্য্য, অমাত্য এ মুজ্জা গ্রহণ করিবেন এতো অল্পগ্রহ। (মুজ্জা প্রদান)।

রাক্স—সখে শকটদাস, তোমার কাজে এই মুজ্জা ব্যবহার করিও।

শকট—অমাত্যের বে আদেশ।

সিদ্ধা—অমাত্য, কিঞ্চিৎ নিবেদন করিতে চাই।

রাক্স—স্বচ্ছন্দে বল।

সিদ্ধা—অমাত্যের জানাই আছে যে, ব্যাটা চাণকের অপ্রিয় করিয়া পাটলিপুত্রে আবার যাওয়া অসম্ভব, এ জন্ত আমার ইচ্ছা অমাত্যেরই পাদপদ্মের সেবা করি।

রাক্স—এ আমার প্রিয় কথা। আমারই এ অস্বরোধ, কিন্তু তোমার কি ইচ্ছা না জানাতে চাপা পড়িয়াছিল। তবে তাই কর!

সিদ্ধা—(সহর্ষে) অস্বগৃহীত হইলাম।

রাক্স—শকটদাস, সিদ্ধার্থকে বিশ্রাম করাত।

শকট—আচ্ছা। (সিদ্ধার্থকের সহিত নিষ্ক্রান্ত)।

রাক্স—সখে বিরোধগুপ্ত, কথার শেষ টুকু বল। চন্দ্রগুপ্তের লোকেরা আমাদের ভাঙ্গুচিতে আমল দেয় তো ?

বিরোধ—অমাত্য, আমল তো দেয়ই, বা প্রকাশ, তাতে তারা সেই মত কাজও করে।

রাক্স—সখে, সেখানে কি প্রকাশ ?

বিরোধ—অমাত্য, সেখানে প্রকাশ এই যে মলয়কেতুর পলাইবার

পর হইতে চন্দ্রশুভ্র চাণক্যের উপর বিরক্ত হইয়াছে। চাণক্যও কৃত-
কার্য্য হইয়া অত্যন্ত কাণিয়া উঠিয়াছে, চন্দ্রশুভ্রের কর্তৃত্ব তাহার অসহ
হইয়া পড়িয়াছে ও পদে পদে আঞ্জা লঙ্ঘন করিয়া চন্দ্রশুভ্রের মনে কষ্ট
দিতেছে। আমারও কথাটা ঠিক বলিয়া মনে হয়।

রাক্ষস—(সহর্ষে) সখে বিরোধশুভ্র, তুমি এই সাগুড়ের শাজে
আবার কুসুমপুরে যাও। সেখানে ভাটের বেশে স্তনকলশ নামে আমার
প্রিয় স্নহুৎ বাস করে। তাকে আমার কথায় বলিবে—“যখন চাণক্য
আঞ্জা লঙ্ঘন করিলে সেই সেই সময়ে চন্দ্রশুভ্রকে চর্চাইতে পারে এমন
শ্লোকে তাহার স্তব করিবে। আর কাজ কণ্টা অগ্রসর হইল অতি
গোপনে করভকের দ্বারা জানাইবে”!

বিরোধ—অমাত্যের যে আঞ্জা। (নিশ্চিন্ত)।

পুরুষ—(প্রবেশ করিয়া) অমাত্য, শকটদাস এই মাত্র জানাইলেন
যে এই তিন খানি ভাল গড়া অলঙ্কার বিক্রয়ের জন্য আসিয়াছে।
অতএব অমাত্য এগুলি দেখুন।

রাক্ষস—(দেখিয়া) আছা! এ মহামূল্য অলঙ্কার। তজ্জ, আমার
কথায় শকটদাসকে বল যে বিক্রেতাকে ভূষ্ট করিয়া এ গুলি রাখা হউক।

পুরুষ—আচ্ছা (নিশ্চিন্ত)।

রাক্ষস—এখন আমিও করভককে কুসুমপুরে পাঠাই। (উঠিয়া)
হুয়াঞ্জা চাণক্যের সহিত চন্দ্রশুভ্রের বিচ্ছেদ হইবে কি? অথবা
দেখিতেছি, আমার অভিলাষ সিদ্ধ হইয়াছে। কিসে, বলিবে?

জগতের রাজারা সকলে মৌর্যের আঞ্জায় চল কাঙ্খেই মৌর্য
ভেজের উপর বলিয়া আছে। চাণক্যও আমার আশ্রয়ে এ রাজা
হইয়াছে এই বলিয়া গর্বপূর্ণ। একজন রাজ্য পাইয়া সিদ্ধমনোরথ। অল্প
ব্যক্তি প্রেতিজ্ঞার সাগরের পরপারে উপবিষ্ট। “আমার কাজ হইয়া
গিয়াছে আর কার অপেক্ষা রাখি” এই ভাব উভয়েই হইয়াছে, তাতেই
নিশ্চিত হুয়ের ভেদ হইবে। (সকলে নিশ্চিন্ত)।

তৃতীয় অঙ্ক

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(কুসুমপুর—রাজবাড়ী)

(তার পর কঙ্কীর প্রবেশ)

কঙ্কী—(হুঃখের সহিত) হে ভূষণে কেন বৃথা চেষ্ঠায় আছ ? যে হাত পা তোমার এত বশে ছিল, তাদের এখন দেখিতে দেখিতে করিবার ক্ষমতা লোপ পাইতেছে ; যে চক্ষু কৰ্ণ শ্রুতি ইন্দ্রিয় দ্বারা বিষয় গ্রহণ করিয়া তুমি নিজের অস্তিত্ব লাভ করিয়াছ, তারাও নিজেদের বিষয় আর বুঝে না ! বস্তুতঃ জরা তোমার মাথায়ই পা দিয়া চাপিয়া ধরিয়াকে, তুমি তো গেলে ! > ।

(পরিক্রমণ করিয়া—আকাশে ওহে, সুগাঙ্গ প্রাসাদের জেমন্নায় কারিকরেরা কে কে আছে শুন, দেব চন্দ্রগুপ্ত, যার নাম নিলে পৃণ্য হয়, আদেশ করিতেছেন—“কৌমুদীমহোৎসব আরম্ভ হইয়াছে, এখন কুসুমপুরের শোভা অতি রমণীয় ; আমি ইহা দেখিতে চাই । অতএব সুগাঙ্গ প্রাসাদের উপরের তলায় যে যে জায়গায় বসিয়া দেখিতে সুবিধা হইবে সে গুলির সংস্কার কর” ।

(আবার আকাশে) কি বল্চো ? “আর্য্য, প্রভু কি বার্থই জানেন না কৌমুদীমহোৎসব বারণ করা হইয়াছে” এই বল্চো ? আঃ হতভাগারা, এ সব কথা তুলে তোদের কাজ কি ? এতে যে এখনি প্রাণটা হারাইবে । এখন চট্ কর—

ধামগুলিকে ধূপের ধোঁয়া দিয়া সুবাসিত কর, তাতে ফুলের মালা ঝুলাইয়া দাও, তার পর দেখিতে জড়করা চন্দ্রকিরণের মত এই বাছা

চামরগুলির বাহার ভাঙে যোগ কর। আর দেখ সিংহের ছবিতে চিহ্নিত এই রাজ্যসন বহুকাল এই জায়গায় পড়িয়া আছে, যেন গোবেচারী ধরনী সিংহের ভয়ে মুচ্ছিত হইয়া আছেন; ফুল ও চন্দন জলের ছড়া দিয়া এখনই তাঁকে ঠাণ্ডা কর। ২।

কি বল্‌চো—“আর্য্য এই প্রভুর হুকুম তামিল করুচি” এই কথা ?
 বাহুরা, হাত চালাও, দেব চন্দ্রশুভ্র এই এসে পড়েছেন।

এর পিতা পরিপক্ব লোক ছিলেন, বিশ্বাসী মন্ত্রিগণের সাহায্যে পৃথিবীর গুরুভারও সঙ্কটের পথেও অবিচলিত ভাবে বহুকাল বহন করিয়া গিয়াছেন। ইহার তরুণ বয়স, এখনই সেই গুরুভার বহন করিতে প্রবৃত্ত হইয়াছেন। শিক্ষা পূর্ণ হয় নাই বলিয়া বহনে কষ্ট হইতেছে সত্য, কিন্তু মনের বলে একটু ও ক্রটি হইতেছে না। ৩।

নেপথ্যে—এই দিকে, প্রভু এই দিকে।

(তার পর রাজা ও প্রতীহারীর প্রবেশ)

রাজা—(স্বগত) যে রাজা উচিতভাবে রাজকার্য্য করিতে চাহেন, তাঁহার পক্ষে রাজ্য বড় ক্রেশের আকর। কিসে, বলিব ?
 পরের কাজ করিতে বসিয়া তিনি নিজের কাজ হারান। নিজের কাজ যদি গেল তবে প্রকৃতপক্ষে ক্ষতিপতি নামের কিছুই সার্থকতা হইল না। যদি বল পরের কাজ নিজের কাজ অপেক্ষা শ্রিয়তর, তবে, হায় ! সে রাজা হইয়া পরের অধীন হইয়া পড়িলেন। পরাধীন পুরুষ সুখের আশ্বাদ কিরূপে পাইবে ? ৪।

অবার দেখ, আত্মা বাদের বশে আসিয়াছে, এমন রাজাদের পক্ষেও রাজলক্ষীর সাধনা অতি কঠিন। কিসে, বলিব ?

যে বেশী আঙ্কারা পাইয়াছে তার সেবার মত রাজলক্ষীর সেবা বড় কঠিন দেখ—যে রাজার স্বভাব কড়া তাঁর সম্বন্ধে লক্ষীর ভয় তিনি লোকের অহুরাগ হারাইবেন। যার স্বভাব কোমল তাঁর সম্বন্ধে ভাবেন তাঁকে লোকে অপমান করিবে। মুখকে তিনি দূর হইতে ত্যাগ করেন। বেশী

পশ্চিমকেও তিনি বড় পছন্দ করেন না। বীর হইতে তাঁহার বেশী ভয়
অথচ ভীতকে উপহাস করেন। কি আশ্চর্য্য। ৫।

আর একটা কথা—আর্যের আদেশ তাঁহার সহিত মিথ্যা কলহ
করিয়া কিছু কাল স্বাধীন ভাবে নিজের মতে কাজ কর্ম চালাইতে হইবে।
চিরকালই স্বাধীন, কারণ, কিছু করিব মনে করিলেই আর্যের উপদেশে
কার্য প্রণালী স্থির করি, কাজেই দ্বিতীয় বার আর্যকে হস্তক্ষেপ করিতে
হয় না। কারণ, দেখ—

সংসারে শিষ্য যতক্ষণ ঠিক ভাবে কাজ করিয়া যায়, ততক্ষণ গুরু
বারণ করেন না, যখন সে মোহে সংপথ ছাড়িয়া যায় তখন গুরু অক্লেশের
কাজ করিয়া থাকেন। অতএব যারা সং ও বিনয়ের পক্ষপাতী তারা
চিরকালই স্বাধীন। এই প্রকার স্বাধীনতার অধিক স্বাধীনতা আমি
চাইনা। ৬।

(প্রকাশে) আর্য বৈহীনরে, স্নগাজ প্রসাদের পথ দেখাইয়া চল।

কঙ্কী—এই দিকে, প্রভু এই দিকে। (পরিক্রমণ করিয়া)
এই তো স্নগাজ প্রাসাদ, আস্তে আস্তে উঠুন, মহারাজ।

রাজা—(আরোহণ করিয়া—দ্বিমণ্ডল দেখিয়া) আহা, শরৎকালের
প্রভাবে শোভা বাড়িয়াছে, দ্বিমণ্ডল দেখিতে অতি সুন্দর হইয়াছে।
কিসে, বলিব ?

দশদিক্ ক্রমে জলহীন হইয়াছে, সাদা মেঘগুলি বাণির চরের মত
দেখাইতেছে, সারস গুলি মধুর রবে উড়িয়া উড়িয়া চারিদিক্ ছাইয়া
ফেলিয়াছে, এখন রাত্রি হইয়াছে আর বিকসিত কুমুদের মত নক্ষত্রগুলি
বাহির হইয়াছে। বস্তুতঃ দশটা দিক্ আকাশের চূড়া হইতে দশটা নদীর
মত বহিয়া চলিয়াছে। ৭।

আরও দেখ—

শরৎ যেন সমস্ত সাংসারকে বিনয় শিক্ষা দিয়াছে—জল উছলিয়া
উঠিয়া নিজের স্থান ছাড়িয়া গিয়াছিল, তাহাকে পুনরায় আনিয়া গেই

স্থান দেখাইয়া দিয়াছে) ধানগুলি ষাড় উঁচু করিয়াই ছিল, শস্ত পাকাইয়া তাহাদের ষাড় নোয়াইয়া দিয়াছে। ময়ুর মদে মত্ত হইয়া কর্কশ গলায় টোঁচাইয়া যেন কাণে বিষ ঢালিতেছিল, তাহার মস্তভা দূর করিয়াছে। ৮।

আর এই গঙ্গা তাহার গর্ভ ছাড়াইয়া ধোলা জলে কত দূর চলিয়া গিয়াছিল! এখন সরু হইতেছে, জলও আঁগাগোড়া পরিষ্কার হইতেছে। ইহার স্বামী সাগর অনেক নদীর পতি তাই প্রণয়ের কথায় চতুরা দূতীর জ্ঞান শরৎ ইহাকে কোনরূপে সরিৎপতির পথে টানিয়া আনিয়া তাঁহার দিকে লইয়া চলিয়াছে। ৯।

(চারিদিকে দেখার অভিনয় করিয়া) এ কি! কুম্ভমপুরে কৌমুদী-মহোৎসব আরম্ভ হয় নাই কেন? আৰ্য্য বৈহীনরে, আমার কথায় কুম্ভমপুরে কৌমুদীমহোৎসবের ঘোষণা দিয়াছিলেন তো?

কঞ্চুকী—নয় তো কি?

রাজা—তবে কি পৌরেরা আমার কথা গ্রাহ্য করিল না?

কঞ্চুকী—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না! পাপ কথা বলিবেন না! প্রভুর শাসন পৃথিবীতে এ পর্যন্ত অগ্রাহ্য হয় নাই। পৌরেরা অগ্রাহ্য করিবে?

রাজা—তবে কেন আজিও কুম্ভমপুরে কৌমুদীমহোৎসব আরম্ভ হইল না?

পশ্চাদ্বর্তী ভাঁড়ের স্পষ্ট ও চতুর কথা শুনিতে শুনিতে বেঞ্জারা স্থল নিতম্বের ভরে মন গতিতে রাজপথ অলঙ্কৃত করিতেছে না। এখন আর রাজ্যের ভয় নাই, তথাপি প্রধান প্রধান পুরবাসিগণ পরস্পরের প্রতিদ্বন্দিতায় নিজ নিজ ঐশ্বর্য্য প্রকটন করিয়া অস্তঃপুর রমণীগণের সহিত চিরবাস্তিত পূর্ণিমা মহোৎসব উপভোগ করিতেছে না। ১০।

কঞ্চুকী—এটা যথার্থই বটে।

রাজা—এটা কোন্টী?

কঞ্চুকী—প্রভু, এইটি ।

রাজা—স্পষ্ট বলুন ।

কঞ্চুকী—কৌমুদীমহোৎসব বারণ করা হইয়াছে ।

রাজা (সকোপে) আঃ ! কে করিল ?

কঞ্চুকী—প্রভু, এর বেশী বলা যায় না ।

রাজা—লোকের এমন স্তম্ভর দেখিবার জিনিসটা আৰ্য্য চাণক্য তুলিয়া নেন নাই তো ?

কঞ্চুকী—প্রাণের আশা রাখিয়া প্রভুর আদেশ লঙ্ঘন করে এমনক আর কে আছে ?

রাজা—শোণোত্তরা, বসুতে চাই ।

প্রতীহারী—প্রভু, এই সিংহাসন রহিয়াছে ।

রাজা—(উপবেশন অভিনয় করিয়া) আৰ্য্য বৈহীনরে, আৰ্য্য চাণক্যকে দেখিতে চাই ।

কঞ্চুকী—প্রভুর যে আজ্ঞা । (নিষ্ক্রান্ত) ।

(তার পর নিজের বাড়ীতে আসনে বসিয়া রাগের মুখে চিন্তা করিতে করিতে চাণক্যের প্রবেশ)

চাণক্য—কি ! হুমায়ূন রাক্ষস আমার সঙ্গে স্পর্ধা করিতে চায় ?

কৌটিল্যের অপমান করা হইলে, সে সাপের মত নগরের বাহির হইয়া গেল ও নন্দদের মারিয়া মুরাপুত্র এই বৃষলকে রাজা করিল । আমি ও তেমনই চন্দ্রতুল্য মৌর্যের রাজলক্ষ্মী হরণ করিব—এই বুদ্ধি করিয়া, এ আমার বুদ্ধির মহিমা ছাড়াইয়া যাইতে বসিয়াছে ! ১১ ।

(আকাশের দিকে চাহিয়া) রাক্ষস, রাক্ষস, এই বৃথা ও শঙ্কাকর প্রয়াস হইতে বিরত হও ।

এ যে চন্দ্রগুপ্ত, এতো গর্বিত নন্দ নয় যার রাজ কার্য্য অযোগ্য মন্ত্রীতে দেখিত । তুমিও তো চাণক্য নও । আমার অঙ্কুরণ করিতেছ সত্য,

কিন্তু কেবল এক বিষয়ে **আমার** সঙ্গে তোমার মিল আছে—আমি রাজার সঙ্গে শত্রুতা **করিয়া**ছিলাম, তুমিও তাই করিতেছ। ১২।

(চিন্তা করিয়া) অথবা এ বিষয়ে মনকে বেশী খাটাইবার আবশ্যক নাই। কেন, বলিব ?

আমার সেবকেরা পর্বতপুত্র মলয়কেতুর বিশ্বাসপাত্র হইয়া উঠিয়া তাহাকে চারিদিকে বেড়িয়া রাখিয়াছে। সিদ্ধার্থক প্রভৃতি চরেরা নিজ নিজ কাজ সাধন করিতে সর্বদা যত্ন করিতেছে। ভেদ কেমন করিয়া করিতে হয় বেশ বুঝি, এইবারে রাজা মৌর্যের সহিত একটা মিথ্যা ঝগড়া করিয়া আমার বিরুদ্ধ এই রাক্ষসকে ইচ্ছামত শত্রু হইতে ছাড়াইয়া লইব। ১৩।

কঙ্কী—(প্রবেশ করিয়া) চাকুরী অতি কষ্টকর।

ভয় সর্বদা—রাজা হইতে, তার পর মন্ত্রী হইতে, তারপর রাজার প্রিয়পাত্র হইতে, তার পর যে সকল তোষামুদে রাজার অনুরোধের পাত্র হইয়া বাড়ীতে বাস করে তাদের হইতে হয়। পেটের দ্বায়ে খাটিতে বাইতে প্রভুর মুখের দিকে তাকাইয়া থাকিতে হয়, কত রকম মিথ্যা কথা বলিতে হয়। এইরূপে নিজের লজ্জা জন্মে। সেবা কুহুরের ধর্ম, বুদ্ধিমানেরা একথা ঠিকই বলেন। ১৪।

(পরিক্রমণ করিয়া ও দেখিয়া) এই আর্ষ্য চাণক্যের বাটী। ভিতরে যাই। (ভিতরে বাইয়া ও দেখিয়া) ওঃ! রাজাধিরাজের মন্ত্রীর যা ঐশ্বর্য !! দেখ—

যুটে শুড়াইবার জন্ত এই একখানি ভাঙ্গা পাথর। এই এখানে শিশুদের জড় করা কুশের রাশি। ঘর খানিও দেখ—দেয়াল পচিয়া পড়িতেছে, হোমের কাঠ শুকাইতে দেওয়া হইয়াছে তাই চালের এক কোণ নামিয়া পড়িয়াছে! ১৫।

অতএব প্রভু চক্রগুপ্ত যে এ'র কাছে বৃষল মাত্র তা ঠিকই। কিসে, বলিব ?

দেখা যায় বাঁহারা কখনও মিথ্যা বলেন না তাঁহারাও নিরুপায় হইয়া

যে সকল গুণ রাজার নাই সে গুলির ও উল্লেখ করিয়া তাহার স্তব করে, কথার শেষ নাই, মুখে শ্রম নাই। এ গুণ লোভের প্রভাবেই করে। যদি এই লোভ না থাকিত, লোক নিরীহ হইত, রাজা তাহাদের পক্ষে তুণের মত তুচ্ছ ও অবজ্ঞার পাত্র হইয়া পড়িতেন। ১৬।

(দেখিয়া সভয়ে) ওঃ ! এই আর্ষ্য চাণক্য বসিয়া আছেন।

সূর্য্য দেবের কিরণ এক সঙ্গে সর্বত্র যাব না, কাজেই সংসারে শীত ও গ্রীষ্ম পর পর হইয়া থাকে, এক সঙ্গে হয় না। কিন্তু ইনি সংসারকে অগ্রাহ করিয়া রাজা নন্দ ও রাজা মৌর্যের একের অন্ত ও অন্তের উদয় এক সঙ্গেই ব্যবস্থা করিলেন। অতএব ইহার তেজ সূর্য্যের তেজের ও অধিক। ১৭।

(মাটিতে হাঁটু গাড়িয়া) আর্ষ্যের জয় হউক।

চাণক্য—বৈহীনরে, কি জ্ঞান আসিয়াছে ?

কঙ্কী—আর্ষ্য, দেব চক্রগুপ্ত—যাঁর নাম করিলে পুণ্য হয়—এখন আর্ষ্যের প্রসাদে সম্রাট। রাজারা ছুটিয়া আসিয়া তাহার চরণে প্রণাম করিতেছে। তাহাদের চূড়ার মালার মণিখণ্ডগুলি হুলিভেছে, সেগুলির শিখায় প্রভুর পদদ্বয় স্বর্ণ বর্ণ হইয়া যাইতেছে। সেই প্রভু আর্ষ্যের চরণে মস্তক অবনত করিয়া বলিতেছেন—আর্ষ্যের ক্রিয়ার বিঘ্ন যদি না হয় তবে আর্ষ্যকে একবার দেখিতে চাই।

চাণক্য—বৃষল আমাকে দেখিতে চাহিতেছে ? বৈহীনরে, কোমুদী-মহোৎসব বারণ করা হইয়াছে একথা বৃষলের কাণে যাই নাই তো ?

কঙ্কী—আর্ষ্য, তা নয় তো কি ?

চাণক্য—(সক্রোধে) আঃ ! কে বলিল ?

কঙ্কী—(সভয়ে) আর্ষ্য প্রসন্ন হউন ! স্বয়ং দেবই সুরগাজ প্রাসাদে উঠিয়া দেখিলেন নগরে কোমুদীমহোৎসব আরম্ভ হয় নাই।

চাণক্য—হাঁ বুঝিয়াছি। তার পর তোমরা অবকাশ বুঝিয়া বৃষলকে নাচাইয়া চটাইয়াছ ! আর কি ?

কঙ্কী—(ভয়ের অভিনয় করিতে করিতে, অশোমুখে মৌনে অবস্থান)

চাণক্য—অহো! চাণক্যের উপর রাজশরিক্রমের কি বিধেবের
টান! ভাল, বুঝল কোথায়?

কঙ্কী—(ভয়ের অভিনয় করিয়া) আর্ঘ্য, প্রভু স্নগাঙ্গ প্রাসাদের
উপর বসিয়া আমাকে আপনার চরণ প্রান্তে পাঠাইলেন।

চাণক্য—(উঠিয়া) স্নগাঙ্গের পথ দেখাইয়া চল।

কঙ্কী—এই দিকে, আর্ঘ্য এই দিকে। (উভয়ের পরিক্রমণ)।

কঙ্কী—এই স্নগাঙ্গ প্রাসাদ। আর্ঘ্য, আন্তে আন্তে উঠুন।

চাণক্য—(আরোহণের অভিনয় করিয়া ও দেখিয়া) আ! বুঝল
সিংহাসনে বসিয়া আছে! সাধু! সাধু!

নন্দেরা রাজার কর্তব্যের কোনও ধারই ধারিত না; এ সিংহাসন
আর এখন তাহাদের সহিত সংসৃষ্ট নহে। আবার, এ সিংহাসন এখন
রাজশ্রেষ্ঠ বুঝল অধিকার করিয়াছে। সর্বশেষে এ সিংহাসন এত দিনে
উপবৃত্ত রাজার সহিত মিলিত হইল—যেমন সিংহাসন তেমন রাজা হইল।
এই তিনটা গুণে আমার বড়ই আনন্দ হইতেছে। ১৮।

(নিকটে গিয়া) বুঝলের জয় হউক।

রাজা—(আসন হইতে উঠিয়া) আর্ঘ্য চন্দ্রগুপ্ত প্রণাম করিতেছে।
(পায়ের পড়া)।

চাণক্য—(হাতে ধরিয়া) উঠ, বৎস উঠ। উত্তরে গিরিরাজ
হিমালয়, যিনি আকাশ হইতে শিলার বিবরে চ্যুত মন্ডাকিনীর জলকণা
বর্ষণে শীতল হইয়া গিয়াছেন। দক্ষিণে দক্ষিণ সাগরের তীর, যে সাগর
নানা রাগে বিলসিত মণিগণের প্রভাষ রঞ্জিত দেহ; এই উভয়ের মধ্যবর্তী
তাবৎ রাজ্য হইতে আসিয়া রাজগণ সর্বদা তোমার চরণে প্রণত হইতে
থাকুক ও তাহাদের চূড়ার রত্নের দীপ্তিতে তোমার পাদাঙ্গুলির বিবরণ
গুলি অমূল্য হইয়া যাউক। ১৯।

রাজা—আর্ঘ্যের প্রসাদে এ সবই আমার ঘটতেছে। তবে এখন
আর্ঘ্য বসুন। (উভয়ের যথাযোগ্য আসনে উপবেশন)।

চাণক্য—বৃষল, আমাকে কেন ডাকিতেছ ?

রাজা—আর্যের দর্শনে আত্মাকে অহুগৃহীত দেখিতে চাই ।

চাণক্য—(সহাস্যে) সৌভ্রতে কাজ নাই, ষাদের উপর কাজের ভার তাদের প্রভুরা অকারণ ডাকেন না ।

রাজা—আর্য, কৌমুদীমহোৎসব বারণ করায় কি ফল মনে করেন ।

চাণক্য—(হাসিয়া) তবে তিরস্কারের জন্ত ডাকিয়াছ !

রাজা—পাপ কথা বলিবেন না । না না, আবেদন জানাইয়া বলিয়া ডাকিয়াছি ।

চাণক্য—তাই যদি হয়, তবে বলি ষাদের কাছে আবেদন করা ষার তাঁদের ইচ্ছার সম্মান করা শিষ্যের অবশ্য কর্তব্য ।

রাজা—ঠিক কথা, তাতে সন্দেহ কি ? কিন্তু বিনা প্রয়োজনে অধু ইচ্ছায় আর্য কিছু করেন না তাই প্রশ্নের অবকাশ রহিয়াছে ।

চাণক্য—বৃষল ঠিক ঠাহরিয়াছ, চাণক্য স্বপ্নেও বিনা প্রয়োজনে কিছু কয় না ।

রাজা—আর্য, এই জন্তই প্রয়োজন শুনিবার ইচ্ছা আমাকে বলাইতেছে ।

চাণক্য—বৃষল শুন, অর্ধশাস্ত্রকারেরা সংসারে তিন প্রকার সিদ্ধির কথা বলেন—রাজ্যশক্তি সিদ্ধি, সচিবায়ত্ত সিদ্ধি, উভয়ায়ত্ত সিদ্ধি । তোমার সিদ্ধি সচিবায়ত্ত, তুমি প্রয়োজন শুনিয়া কি করিবে ? কারণ প্রয়োজন জানিবার কাজে আমি নিযুক্ত আছি, আমিই বুঝিব ।

রাজা—(কুপিতের শ্রায় মুখ ফিরাইয়া লওয়া) ।

(নেপথ্যে বৈতালিকের গান)

প্রথম—তাণ্ডবে প্রবৃত্ত মহাদেবের দেহ যেন এক অপক্লপ শরৎকাল । শরতে কাশপুষ্পের ছবিতে দিগ্বাণল ধবল হয়, তাণ্ডবকালে শিবদেহ হইতে ও কাশপুষ্প অপেক্ষা স্তম্ভতর ভস্ম উড়িয়া গিয়া দিগ্বাণল ধবল করে । শরতে চন্দের কিরণে নীল মেঘ স্তম্ভ হইয়া যায়, শিবদেহেও মস্তকের চন্দ্রকলার্ক

জ্যোৎস্না পড়িয়া প্রভুর মেঘের ছায় মলিন গজচর্মের উত্তরীয় ধবল করিয়া দেয়। শরতের দেহে শুভ্র জ্যোৎস্না, প্রভুর দেহেও ধবল নরকপালমালা তাণ্ডবে প্রভুর অট্টহাসের শ্রী শরতের রাক্ষসহংসের শ্রীর মত শোভা পায়। এবংবিধ শিবদেহ তোমাদের ক্লেশ দূর করুক। ২০।

আবার,

শ্রীহরির নিদ্রাভঙ্গ হইয়াছে। শেষ নাগের শরীর ঠাঁহার িপুল শয্যা, ফণামণ্ডল ঠাঁহার উশধান (বালিশ)। ঐ শয্যা তিনি ভ্যাগে উঠত হইয়াছেন। হাই তুলিয়া তিনি গা মোড়া দিতেছেন, তাহাতে চক্ষে জলবিন্দু দেখা দিয়াছে, দর্শন কার্য্য ভাল হইতেছে না। নিজ্রার শেষে চক্ষু অর্দ্ধনির্মীলিত ও আরক্ত, আর কণকালের জন্ত ফণিমণিরূপ দীপের আলোক গ্রহণে পরাজুখ। এবংবিধ চক্ষু তোমাদিগকে সর্বদা রক্ষা করুক। ২১।

দ্বিতীয়—হে নরশ্রেষ্ঠ, আপনার মত কয়েকটীমাত্র সার্বভৌম রাজাকে বিধাতা মহাপরাক্রমের আধার করিয়া সৃষ্টি করিয়াছেন। অ পনাদের অভিমান ও গর্ব স্পষ্ট দেখা যাইতেছে। হস্তিযুথের নায়ক মদজলশ্রাবী গজগণকে নিজ বলে জয় করিয়া পশুধ্বাজ যেমন দস্তভঙ্গ সহ করে না, তেমন ঠাঁহারাও কিছুতেই আজ্ঞাভঙ্গ সহ করিতে পারেন না। ২২।

আবার,

প্রভুর প্রভুত্ব অলঙ্কার প্রভৃতির উপভোগ হইতে হয় না। বার আজ্ঞা অস্ত্রে লঙ্ঘন করিতে পারে না তেমন ভবাদৃশ ব্যক্তিকেই প্রভু বলিতে হয়। ২৩।

চাণক্য—(স্বগত) প্রথমটী হইল দেবতাবিশেষের স্তুতি আর ঐ উপলক্ষে যে শরৎ চলিয়াছে তাহার শুণ বণন করিয়া আশীর্বাদ করা। এই দ্বিতীয়টী কি বুঝিতেছি না। (চিন্তা করিয়া) হাঁ বুঝিয়াছি। এ রাক্ষসের চাল! দুরাগ্নু রাক্ষস, তোমাকে যে দেখা যাইতেছে হে! কোটিল্য জাগিয়াই আছে।

রাজা—আর্য্য বৈহীনরে, এই বৈতালিক দুইটীকে লক্ষ স্বর্ণ মুদ্রা দিতে বলুন।

কণ্ঠকী—প্রভুর যে আজ্ঞা। (পরিক্রমণ)।

চাণক্য—(সক্রোধে) দাঁড়াও বৈহীনরে, বাইও না। বুঝল, এ অস্থানে এত টাকা ব্যয় কেন ?

রাজা—(সকোপে) এমন করিয়া আর্থ্য আমাকে সব দিকে আটকাইয়া রাখিলে আমার রাজ্য যে কারাগারের মত হইয়া পড়ে, রাজ্যের মত আর থাকে না।

চাণক্য—বুঝল, যারা নিজে কাজ দেখে না, সে সকল রাজার এই সব অসুবিধা ঘটয়া থাকে। যদি তাহা সহ্য না হয়, তবে নিজে সব কাজ কর।

রাজা—এই যে আমি নিজের কাজে লাগিলাম।

চাণক্য—সুখের কথা। আমিও আমার কাজে লাগিলাম।

রাজা—যদি তাই, তবে কৌয়ুদীমহোৎসব বারণ করার প্রয়োজন গুনিতে চাই।

চাণক্য—বুঝল, আমিও গুনিতে চাই কৌয়ুদীমহোৎসব অহুষ্ঠানের প্রয়োজন কি ?

রাজা—প্রথম প্রয়োজন, আমার আজ্ঞা লঙ্ঘন হইল না।

চাণক্য—বুঝল, কৌয়ুদীমহোৎসব নিষেধে তোমার আজ্ঞার লঙ্ঘন না হওয়াই আমারও প্রথম প্রয়োজন। কিসে, বলিব ?

তমাল গাছে যে নবপল্লব হয় তাহাতে যাহার বেলাবন স্থাম দেখায়, ও যাহার জলের গভীরপ্রদেশ খাবনশীল তিমিকুলে আন্দোলিত, তাদৃশ চারি সমুদ্রের পার্শ্বঃস্থ শত শত রাজা তোমার আজ্ঞা অমান্য পুষ্পমালার স্থায় মস্তক ধারণ করিতেছে। তেমন আজ্ঞা শুধু আমাতেই আসিয়া স্থলিত হইতেছে। এতে লোকে বুঝিবে তোমার প্রভুত্ব বিনয়ে ভূষিত হইয়াছে ও কখনও তোমার আজ্ঞা লঙ্ঘন করিবে না। ২৪।

রাজা—ভাল, অল্প প্রয়োজন কি আছে তাহাও গুনিতে চাই।

চাণক্য—তাও বলিতেছি।

রাজা—বলুন।

চাণক্য—শোণোগুরে, কায়স্থ অচলকে আমার কথায় বল—“ভদ্রভট প্রভৃতির যে সেই পত্রটুকু আছে তা দাও।”

প্রতীহারী—আর্থ্যের যে আজ্ঞা। (বাহিরে যাইয়া আবার প্রবেশ করিয়া) আর্থ্য, এই সেই পত্র।

চাণক্য—(হাতে লইয়া) বুঝল, শুন।

রাজা—মনোযোগ দেওরাই আছে।

চাণক্য—(পাঠ) “মঙ্গল হউক। যে দেব চন্দ্রগুপ্তের নাম লইলে পুণ্য হয়, তাঁহার সহিত একসঙ্গে যে সকল প্রধান কর্মচারী দাঁড়াইয়াছিল ও এক্ষণে আমাদিগকে ছাড়িয়া গিয়া মলয়কেতুর আশ্রয় লইয়াছে তাহাদের পরিচয়ের বর্ণনা পত্র। তাহাদের মধ্যে প্রথমেই—গজাধ্যক্ষ ভদ্রভট, অশ্বরক্ষক পুরুষদত্ত, প্রধান দ্বাররক্ষক চন্দ্রভানুর ভাগিনের ডিঙ্গরাত, প্রভুর দূরসম্পর্কীয় মহারাজ বলগুপ্ত, প্রভুরই শৈশবের সেবক রাজসেন, সেনাপতি সিংহবলের ছোট ভাই ভাস্করায়ণ, মালবরাজ্যের পুত্র রোহিতাক্ষ, আমাদের যোদ্ধার প্রধান বিজয় বর্মা। এই কয়টি”। এ পত্র এই পর্য্যন্তই।

রাজা—আর্থ্য, এরা কেন বিরক্ত হইল শুনিতে চাই।

চাণক্য—বুঝল, শুন। এদের মধ্যে ভদ্রভট ও পুরুষদত্ত নামে গজাধ্যক্ষ ও অধ্যাধ্যক্ষ যে দুইটা তাহারা বেঞ্জা, মদ, মৃগয়া লইয়া ব্যস্ত, হস্তীর ও অশ্বের রক্ষায় উদাসীন, এজন্ত ইহাদের চাকরী ছাড়াইয়া দিয়াছি অধু জীবিকার মত বৃত্তি দিতেছি, তাইতে রাগ করিয়া শত্রুদলে যাইয়া মলয়কেতুর আশ্রয়ে নিজ নিজ বিভাগে চাকরী লইয়াছে। এই যে ডিঙ্গরাত ও বলগুপ্ত এরা বড়ই লোভী ; তোমার দেওয়া বেতন নিতান্ত কম মনে করে, তাবিয়াছে সেখানে বেশী পাইবে, তাই ছাড়িয়া গিয়া মলয়কেতুকে আশ্রয় করিয়াছে। এই যে তোমার শৈশবসেবক রাজসেন, এ তোমার প্রসাদে হঠাৎ বিপুল হস্তী-অশ্ব ও অর্থ সমেত ঐর্ষ্য পাইয়া তাবিয়াছে এগুলি বা আমার আবার কাড়িয়া লয়, তাই ভয়ে ছাড়িয়া

গিয়া মলয়কে তুকে আশ্রয় করিয়াছে। আর এই যে আর একটা, সেনাপতি সিংহবলের ছোট ভাই ভাগুরায়ণ, এরও আমাদের সেই দুঃসময়ে পর্ব-তকের সঙ্গে আত্মীয়তা জন্মিয়াছিল, আর সেই স্নেহে সে “তোমার পিতাকে চাণক্য মারিয়াছে” এই কথা বানাইয়া বলিয়া মলয়কে তুকে ভাগাইয়া দেয়। তার পর যখন দেখিল চন্দনদাস প্রভৃতি যারা তোমার অনিষ্ট করিয়াছে, তাদের দণ্ড হইল, তখন নিজে দোবী বলিয়া ভয় পাইয়া ছাড়িয়া গিয়া মলয়কে তুকে আশ্রয় লইল। মলয়কে তুও নিজের প্রাণরক্ষক বলিয়া কৃতজ্ঞতার অমুরোধে মন্ত্রীর পদ দিয়া শরুদা তাহার কাছে থাকিবার জন্ত রাখিয়া দিল। আর সে রোহিতাশ্ব ও বিজয়বর্মা এরা ভারী অভিমানী, তুমি যে নিজের জ্ঞাতীদের দাও, তাও এদের সহ্য হয় না, অভিমানে এরা মলয়কে তুর আশ্রয় লইয়াছে। এই তো সকলের বিরাগের কারণ বলিলাম।

রাজা—আচ্ছা এদের বিরাগের কারণ যখন জানিলেন, তখন কেন কার্য্যতঃ পর হইয়া তাহার প্রতিবিধান করিলেন না?

চাণক্য—বৃষল, প্রতিবিধান করিতে পারা গেল না।

রাজা—পারা গেল না কি কোনও প্রয়োজনে অমুরোধে, না নিজের কৌশলের অভাবে?

চাণক্য—প্রয়োজনের অমুরোধেই বটে, কৌশলের অভাব কিসে হইবে?

রাজা—সেই প্রয়োজনটী কি, শুনিতে চাই।

চাণক্য—শুন, আর বুঝিয়া দেখ। কৰ্ম্মচারী বিরক্ত হইলে সংসারে দুই প্রকার প্রতিবিধান চলে—অহুগ্রহ বা নিগ্রহ—পুরস্কার বা তিরস্কার। তদ্রূপ ও পুরুষদণ্ড, যাদের চাকরী ছাড়ান হইয়াছে, তাদের অহুগ্রহ, আবার চাকরী দেওয়া। এরা ব্যসনে আসক্ত হইয়া কাজে যেরূপ অনবধান হইয়াছে, তাতে এদের আবার চাকরী দিলে রাজ্যের অবলম্বন যে হস্তী ও অশ্ব তাই ক্ষীণ হইয়া পড়িবে। ডিঙ্গরাত ও বলগুপ্তকে সকল রাজ্য দিলেও ভুট্ট হইবে না; এদের পুরস্কার কিসে হইবে? আবার রাজ্যসেনার ধনের ভয়, ভাগুরায়ণের প্রাণের ভয়, এদের পুরস্কার সম্ভব

নয়। রোহিতাক্ষ ও বিজয়বর্মা প্রবল অভিমানে অন্ধ হইয়া যখন তোমার জ্ঞাতিকেও গ্রাহ্য করে না তখন কি রকম অমুগ্ধহে এরা তুষ্ট হইবে ? অতএব প্রথমপক্ষে, পুরস্কারপক্ষ বাদ গেল। দ্বিতীয়পক্ষের সম্বন্ধ দেখে, আমরা সবে মাত্র নন্দের রাজ্য পাইয়াছি, যে সকল কর্মচারী আমাদের একসঙ্গে দাঁড়াইয়াছিল এরই মধ্যে যদি তাদের উগ্র দণ্ড দিই, তাহা হইলে যে সকল কর্মচারী নন্দে অমুরক্ত তারা আমাদের বিখাস করিবে না। কাজেই দ্বিতীয়পক্ষ ছাড়িয়া দিতে হইল। অতএব এদের বিরাগের প্রতিবিধান করিতে পারা গেল না। তাই পর্বতকের গুত্র মলয়কেতু আমাদের ঘরের লোক গুলিকে অমুগ্ধহ দেখাইয়া হাত করিতে পারিয়াছে। পিতার বধে সে তো রাগিয়াই আছে। এখন রাক্ষসের উপদেশে চলিয়া বিপুল স্লেচ্ছবলে পরিবৃত হইয়া আমাদের আক্রমণ করিতে উদ্ভত হইয়াছে। আমাদের এ উত্তমের সময় পড়িয়াছে, উৎসবের সময় নয়। হৃৎসংস্কারে মন দাও, কৌমুদীমহোৎসব করিয়া কি হইবে ? তাই বারণ করিয়াছি।

রাজা—আর্ষা, এতে জিজ্ঞাসার কথা অনেক আছে।

চাণক্য—বৃষল, স্বচ্ছন্দে জিজ্ঞাসা কর, আমারও এতে অনেক বলিবার আছে।

রাজা—এতাবৎ অনর্থের মূল সেই মলয়কেতু যখন ভাগিয়া যায়, তখন দেখিয়াও দেখিলেন না, যাইতে দিলেন কেন ?

চাণক্য—যদি যাইতে না দিতাম, ছইটার একটা করিতে হইত—হয় দণ্ড, নয় প্রতিশ্রুত রাজ্যই দিতে হইত। দণ্ড দিলে আমরাই পর্বতককে মারিয়াছি এ বিখাসঘাতকতার ঘোষণা আমাদের দ্বারাই হইয়া যাইত। প্রতিশ্রুত রাজ্যার্দ্ধ যদি দিতাম, তাহা হইলে পর্বতককে মারিয়া বিখাসঘাতকতা মাত্র লাভ হইত। তাই মলয়কেতুকে যাইতে দিলাম।

রাজা—এতে না হয় এই কথা বলিলেন, কিন্তু রাক্ষস তো এইখানেই ছিল, তার সম্বন্ধে আর্ষা উদাসীন ছিলেন, একথায় আর্ষ্যের উত্তর কি ?

চাণক্য—রাক্ষসের সম্বন্ধে বলি—যে সকল লোক নন্দে অমুরক্ত ও

চরিত্রের আদর জানে, তারা প্রভুর প্রতি রাক্ষসের দৃঢ়ভক্তি দেখিয়া ও বহুকাল একত্র রাক্ষসের সহিত বাস করিয়াছে বলিয়া তাহাকে অত্যন্ত বিশ্বাস করে। তা ছাড়া সে নিজে মহাবুদ্ধি ও মহাবীর, তার সহায় অনেক, সে বিপুল অর্থের অধিকারী। যদি এই ঋণেই নগরের মধ্যে সে থাকে আমাদের বিষম অন্তর্বিবাদ ঘটাইবে। সরাইরা দিলে বাহু বিবাদ ঘটাইবে বটে, কিন্তু উপায় করিয়া কোনও প্রকারে তাকে বশ করিতে পারিব। এই জন্ত এখানে থাকিলেই যখন সে বুকের শেল, তখন তাকে তুলিয়া দূর করা হইয়াছে।

রাজা—আর্য্য, জোর করিয়া তাকে বন্দী করিলেন না কেন ?

চাণক্য—সে যে রাক্ষস, যে সে লোকত নয়! জোর করিয়া ধরিতে গেলে হয় নিজে মরিবে, নয় তোমার বহুতর সৈন্ত ক্ষয় করিবে। তাতে ছুই দিকেই দোষ। দেখ—

হে বুঘল, বেশী পীড়াপীড়ি করিলে সে যদি নিজে মরিত, তবে তোমার পক্ষে কেমন একটি অসাধারণ লোকের বিয়োগ হইত ভাব দেখি। আর যদি তোমার প্রধান প্রধান সৈনিকদিগকে মারিয়া ফেলিত, তাতেও কত ক্ষতি বুঝিয়া দেখ। অতএব বনের হাতীকে যেমন কায়দায় বশ করিতে হয়, তেমনই এই রাক্ষসকে উপায়ে বশ করিতে হইবে। ২৫।

রাজা—আমার সাধ্য নাই কথায় আর্ঘ্যের কথা কাটাই, কিন্তু মোটের উপর দেখিতেছি অমাত্য রাক্ষসই এ ব্যাপারে বেশী প্রশংসার যোগ্য।

চাণক্য—(সক্রোধে) “আপনি নহেন” এইটুকু তোমার কথার শেষ ভাগ। ওহে বুঘল, সে কোন্ কাজটা করিয়াছে ?

রাজা—শুহুন্।

তিনি মহাত্মা। নগর আমাদের হইল, কিন্তু তিনি আমাদের গলায় পা দিয়া বত দিন ইচ্ছা এখানে বাস করিলেন। আমাদের সৈন্তেরা জয় ঘোষণা করিতে বাইতেছিল, জোর করিয়া তাহা করিতে দিলেন না। নিজের অতি বিপুল নীতির বাহাহুরীতে আমাদের বুদ্ধি এমনই বিগড়াই

দিয়া গিয়াছেন যে অতি বিশ্বাসী ধরের লোককেও আর এখন আমাদের বিশ্বাস করিতে ভরসা হইতেছে না। ২৬।

চাণক্য—(হাসিয়া) রাক্ষস এই করেছে ? বুঝল, আমি মনে করিয়া-
হিলাম নন্দের উচ্ছেদ করিয়া যেমন তোমাকে রাজা করা হইয়াছিল
তোমাকেও বুঝি তেমনই উচ্ছেদ করিয়া মলয়কেতুকে ভূতলে রাজ-
ধিরাজ পদে নিযুক্ত করা হইয়াছে ॥

রাজা—এই নন্দের ব্যাপার তো অস্ত্রে করিয়াছে, আর্ষের তাতে
বাহাদুরী কি ?

চাণক্য—ওগো হিংস্রটে বাবুটি—

অস্ত্রে কে রাক্ষসের চক্ষের উপর কোপের আদেশে কম্পিত অঙ্গুলির
অগ্রভাগে শিখা খুলিয়া দিয়া সকল লোকের সাক্ষাতে “রিপুকুল তাবৎ
উচ্ছেদ করিব” এই গুরুতর প্রতিজ্ঞা করিয়াছিল ? ও নিরানন্দই শত
কোটি স্বর্ণের অধিকারী গণিত নন্দদিগকে বলির ছাগলের মত একটি
একটি করিয়া ক্রমে মরিয়াছিল ? ২৭।

আর দেখ—

ঐ আশুন এখনও নিবিতেছে না। এখনও নন্দদের গলিত চর্বি
বহাইতেছে, শ্মশানবাসী মাংসাসী জীবগণের আনন্দ বর্জন বরিতেছে,
এখনও আকাশে দীর্ঘ ও নিশ্চল পক্ষ গৃধদিগকে ধুম্রুপে মণ্ডলাকার
ঘুরাইয়া স্বর্ধ্যাকিরণ চাকিয়া দিয়া দিগ্‌গুলকে মেঘাচ্ছন্নের মত করিয়া
ভুলিতেছে। ২৮।

রাজা—এ অস্ত্রেইতো করিয়াছে।

চাণক্য—আঃ! কে করিয়াছে ?

রাজা—নন্দকুলের শত্রু, নিয়তি।

চাণক্য—মুর্খেরা দৈবের দোহাই দেয়।

রাজা—পণ্ডিতেরা তো জাঁক করে না।

চাণক্য—(সকোপে) বুঝল, আমাকে চাকরের মত পদদলিত
করিতে চাও ?

এই হাতও চলিতেছে, যেন শিখা বাঁধা রহিয়াছে, তাকে আবার খুলিবে ; (ভূমিতে পদ প্রহার করিয়া) এই পাও আবার প্রতিজ্ঞারোহণ করিতে চলিতেছে । মৃত্যু তোমার ঘাড়ে চপিয়াছে, আমার কোপানল নন্দগণের নাশে নিবিয়াছিল, তুমি এখন জ্বালাইতেছ । ২৯ ।

রাজা—(আবেগের সহিত স্বগত) একি ! আর্ধ্য যে যথার্থই কুপিত হইয়াছেন ! এই দেখ—

কোপে চক্ষের পাতাগুলি অত্যন্ত কাঁপিতেছে ও তাহা দিয়া পরিষ্কার অশ্রুজল বহিয়া চলিয়াছে । চক্ষু এতই রক্তবর্ণ হইয়াছে যে ঐ জলে ধৌত হইয়া তাহার রক্ততা কমিলেও মনে হয় যেন তাহার দীপ্তি পিঙ্গলবর্ণ হইয়া 'সম্মু'খ জলিয়া উঠিয়াছে, আর তাহার উপরে আবিভূত জকুটি উহার ধুমুগে বিরাজ করিতেছে । আর ভূমিতে যে পদাঘাত করিয়াছেন, তাহা যেন ধরণী অতি কষ্টে সহিয়াছেন । কিন্তু তাহার গুরুতর কম্প হইয়াছে, বুঝি বা তা গবে মহাদেব রৌদ্ররস অভিনয় করিতে যাইয়া এইরূপ পদাঘাত করেন, সেই কথা ধরণীর মনে পড়িয়াছে । ৩০ ।

চাণক্য—(ক্রুদ্ধিমকোপ থামাইয়া) বুঝল, বুঝল, বাদাম্ববাদের প্রয়োজন নাই । যদি মনে কর রাক্ষস আমা অপেক্ষা যোগ্যতর, তবে এই শব্দ তাহাকে দাও (শব্দত্যাগ করিয়া দাঁড়াইয়া আকাশের দিকে চাহিয়া স্বগত) রাক্ষস, রাক্ষস, কোটিল্যের বুদ্ধিকে জয় করিতে চাও, আর এই তোমার বুদ্ধির দৌড় ।

ওহে শঠ, চাণক্য হইতে ভক্তি চলিয়া গেলে মৌর্য্যকে হুখে জয় করিতে পারিবে এই ভাবিয়া তুমি এখন ভাল ভেদ নীতির প্রয়োগ করিয়াছ ! কিন্তু এই নীতিই যোল আনা তোমার অপবাদের কারণ হইবে । ৩১ ।

(নিশ্চিন্ত)

রাজা—আর্ধ্য বৈহীনরে, প্রকৃতিগণকে বলুন যে অস্ত হইতে চাণক্যের অপেক্ষা না রাখিয়া চন্দ্রগুপ্ত নিজেই রাজ্য চালাইবে ।

কঙ্কুকী—(স্বগত) কি রকম ! বিশেষণ ছাড়া স্নু ‘চাণক্য’ বলিলেন, ‘আর্য্য চাণক্য’ বলিলেন না। অহো ! কাজটা ছাড়ানই হইল। অথবা এ বিষয়ে প্রভুর মোটেই দোষ নাই। কেন, বলিব ?

রাজা—যদি অসম্মান করেন সে মঞ্জীরই দোষ। মাহন্তের দোষেই হাতী ক্ষেপা হাতী হইয়া যায়। ৩২।

রাজা—আর্য্য, আপনি কি ইতস্ততঃ করিতেছেন ?

কঙ্কুকী—কিছু নয় মহারাজ। প্রভু এখন প্রভু হইয়াছেন, এ আমাদের সৌভাগ্য।

রাজা—(স্বগত) আর্য্য মনে করেন, আমাকে সকলে এরূপ ভাবিলে তাঁহার কার্য্য সিদ্ধি হইবে। তিনি সিদ্ধ মনোরথ হউন (প্রকাশে) শোনোস্তরে, এই গুহকলহে আমার মাথা ধরিয়াকে, শয্যা গৃহের পথ দেখাইয়া চল।

প্রতী—আম্বন, প্রভু আম্বন।

রাজা—(শাসন হইতে উঠিয়া স্বগত)

আর্য্যের আজ্ঞায় আমি গৌরব লভ্বন করিয়াছি, তথাপি ইচ্ছা হইতেছে পৃথিবীর গর্ভে যাইয়া লজ্জা নিবারণ করি। যারা যথার্থই গুরুগণের অসম্মান করে, তাদের হৃদয় লজ্জায় বিলীণ হয় না কেন ? ৩৩

(সকলের প্রস্থান)

তৃতীয় অঙ্ক

—

চতুর্থ অঙ্ক

মল্লিকেশ্বরের রাজধানী

(তার পর পধিকের বেশে পুরুষের প্রবেশ)

পুরুষ—আশ্চর্য্য !

প্রভুর যদি এমন আদেশ না হইত, যে না জিরাইয়া চলিতে হইবে, তবে এ ব্যাপারে এই এক শত যোজনের অধিক পথ কে বাতায়াত করিতে পারিত ! ১।

এখন অমাত্য রাক্ষসের এই বাড়ীতে যাই। (শ্রান্তের মত চলিয়া)
ধারীদের কে আছে হে এখানে ? প্রভু অমাত্য রাক্ষসের কাছে বল যে করতক পাটলিপত্র হইতে এই ছুটিয়া আসিয়াছে।

দৌবারিক—(প্রবেশ করিয়া) ভক্ত, টেঁচাইয়া কথা কহিও না।
এই যে অমাত্য এখনও বিছানা ছাড়েন নাই, কাজের চিন্তায় রাক্ষিতে ঘুম হয় নাই, মাথা ধরিয়াছে। একটু দাঁড়াও। অবসর বুঝিয়া তোমার আসিবার কথা ঠাহাকে বলিব।

পুরুষ—ভয়মুখ, তাই কর ॥

(তার পর নিজেরই শয়ন গৃহে আসনে বসিয়া চিন্তামগ্ন রাক্ষসের শকটদাসের সহিত প্রবেশ)।

রাক্ষস—(স্বগত)

আজকাল প্রত্যহ আমি জাগিয়া বসিয়া আছি, আর রাক্ষি কাটিয়া যাইতেছে ! কাজ আরম্ভ করিতে যাইয়া ভাবিতে হইয়াছে বিধি আমার পক্ষে বাম অথবা কোটিল্যের মতি অতি কুটিল, অতএব কি করা যায় ? ভাবিয়া বুঝিবার অবসর পাই নাই ! তার পর কাজ আরম্ভ করিলে

আমার চালগুলি সবই সম্পূর্ণরূপে কাটিয়া যাইতে লাগিল তখন ভাবিতে লাগিলাম “এতে এ রকম কি করিয়া হইল”, ঘুম আর হইল না । ২ ।

আবার দেখি,

আমার মত যিনি নীতিপ্রয়োগ করিতেছেন আর যিনি এই নাটক লিখিতে বসিয়াছেন উভয়কেই এই অনিদ্রার ক্লেশ ভোগ করিতে হয়, তবে আর দুঃখ করি কেন ? দেখ উভয়কেই গোড়ায় যৎসামান্য হইলেও বীজ স্থাপন করিতে হয় ; তার পর উহার বিস্তারের মানসে, যে সকল বীজের গর্ভ সঞ্চার হইল তাহাদের অতি দুরদূরম্বেয় ফলগুলিকে গূঢ়রূপে বিকাশ করিতে হয় ; তার পর মনে মনে সে ফলগুলির আলোচনা করিতে হয় ; সর্বশেষে ইতস্ততঃ প্রমত্ত ফলগুলিকে একত্র করিয়া উপসংহার করিতে হয় । ৩ ।

তবে এতে কি দুরাশ্রা ব্যাটা চাণক্য—

দৌবা—(নিকটে আসিয়া) জয়ী হউন ।

রাক্ষস—প্রতারিত হইতে পারিবে ?

দৌবা— অমাত্য ।

রাক্ষস—(বাম চক্ষুর স্পন্দন অভিনয় করিয়া শূন্য) প্রকরণের অধিষ্ঠাত্রী দেবী সরস্বতী বাম চক্ষুর স্পন্দন দ্বারা বলিয়া দিতেছেন যে, এখানে “দুরাশ্রা ব্যাটা চাণক্য জয়ী হউন—প্রতারিত হইতে পারিবে অমাত্য” এইরূপ অহয় হইবে । তথাপি চেষ্টা ছাড়িতে নাই । (প্রকাশ্যে) ভদ্র, কি বলিতে চাও ।

দৌবা—অমাত্য, করভক দ্বারে দাঁড়াইয়া আছে ।

রাক্ষস—শীঘ্র আসিতে বল ।

দৌবা—অমাত্যের যে আজ্ঞা । (বাহিরে যাইয়া পুরুষের কাছে গিয়া) ভদ্র, অমাত্যের কাছে যাও । (নিষ্কাশ) ।

করভক—(কাছে গিয়া) অমাত্যের জয় হউক ।

রাক্ষস—ভদ্র, বস ।

করভক—অমাত্যের যে আজ্ঞা । (ভূমিতে উপবেশন) ।

রাক্ষস—(স্বগত) কাজ এত বেশী যে একে কোন্ কাজে পাঠাইয়া-
ছিলাম মনে হইতেছে না। (চিন্তার অভিনয়)

(তার পর বেত হাতে, অস্ত্র পুরুষের প্রবেশ)

পুরুষ—সর, সর। এসেছেন। ভাগো, লোকজন ভাগো। দেখিতেছ
না—

অদৃষ্টের জোর না থাকিলে যেমন দেবতার তেমন মহাকুলপ্রহৃত
রাজাদের দেখা পাওয়াই কঠিন, কাছে যাওয়া তো দূরের কথা। ৪।

(অপ্রবিষ্ট পাত্রের প্রতি) মহাশয়েরা কি জিজ্ঞাসা করিতেছেন—
কেন লোক সরান হইতেছে? মহাশয়েরা, অমাত্য রাক্ষসের মাথা
ধরিয়াছে, তাঁকে দেখিবার জন্ত কুমার মলয়কেতু এই এদিকেই
আসিতেছেন, তাই লোক সরাইতেছি। (পুরুষ নিষ্ক্রান্ত)।

(তার পর মলয়কেতুর প্রবেশ, পশ্চাতে ভাগুরায়ণ ও কঙ্কী)

মলয়—(নিঃশ্বাস ফেলিয়া স্বগত) আজ দশ মাস বাবা মরিয়াছেন,
অথচ তাঁহার উদ্দেশে আমি এক গণ্ডু ব জলও দিলাম না। বুধা আমার
মাথু ব লিয়া অভিমান! তখনই প্রতিজ্ঞা করিয়াছিলাম—

শোকে জননীদেব অবস্থার যে ঘোর পরিবর্তন ঘটয়াছে, যে পরি-
বর্তনে বুকে করাঘাত করিতে করিতে তাঁহারা রত্নবলয় ভাঙ্গিয়া ফেলিয়া-
ছেন, তাঁহাদের উত্তরীয় বসন সরিয়া পড়িয়াছে, ধূলায় চুল তৈল হীন
হইয়া রক্ষ হইয়া গিয়াছে, উচ্চস্বরে হা! হা! এই শব্দে তাঁহারা আর্তনাদ
করিতেছেন—দেখিয়া হৃৎখে হৃদয় বিগলিত হইতেছে, এই পরিবর্তন
এখনই শত্রুর স্ত্রীদের ঘটাইব ও পরে বাবার শ্রাদ্ধের অঞ্জলি দিব। ৫।

এবিষয়ে বেশী কি বলিব?

বীরের কার্যভার বহন করিয়া হয় যুদ্ধে মরিয়া বাবার পদাঙ্গুসরণ
করিব, নয় এই অশ্রুজল নিজের জননীদেব চক্ষু হইতে তুলিয়া লইয়া
শত্রু স্ত্রীগণের চক্ষে পৌছাইয়া দিব। ৬।

(প্রকাশ্যে) আৰ্য্য জাজলি, যে রাজারা পশ্চাতে আসিতেছেন
তাঁহাদিগকে আমার কথায় বলুন—“আমি একাই বিনা সংবাদে বাইয়া

অমাত্য রাক্ষসের আনন্দ বিধান করিতে চাই, আপনারা আর অহুগমন করিয়া ক্লেশ করিবেন না”।

কঞ্চুকী—আজ্ঞা। (চলিয়া, অপ্রবিষ্ট পাত্রের প্রতি) ও গো রাজ-
গণ, কুমারের আদেশ—“কেহ যেন আমার অহুগমন না করেন”।
(দেখিয়া সহর্ষে) কুমারের আজ্ঞা শুনিবামাত্র রাজারা সকলে
থামিয়াছেন।

কুমার দেখুন—

কেহ কেহ জোরে বল্গা টানিয়া ঘোড়া থামাইয়া ফেলিয়াছেন
ঘোড়ার ঘাড় অত্যন্ত বাঁকিয়া উঠিয়াছে, কাঁধ উঁচু হইয়া পড়িয়াছে,
সম্মুখের দুই পা মাটি ছাঁড়িয়া উঠিয়াছে—যেন খুরে আকাশ খুঁড়িতেছে।
কেহ কেহ তাঁহাদের মহাকায় হস্তী থামাইয়া গমনে বিরত হইয়াছেন,
হাতীর বেগ গিয়াছে বলিয়া গলার ঘণ্টার আর আওয়াজ নাই। প্রভো,
সাগর যেমন বেলাভূমি লঙ্ঘন করে না, সেইরূপ রাজারাও আপনার
মর্যাদা লঙ্ঘন করেন না। ৭।

মলয়—আর্ষা, আপনিও পরিজন লইয়া ফিরুন, তাগুরায়ণ একাই
আমার সঙ্গে চলুক।

কঞ্চুকী—আজ্ঞা। (পরিজন সহ নিষ্ক্রান্ত)।

মলয়—সখে তাগুরায়ণ, ভদ্রভট প্রভৃতি যখন আমার কাছে আসে,
তখন বলিয়াছিল—“কুমারের আশ্রয় থাকা প্রার্থনীয়। আমরা অমাত্য
রাক্ষসের সূত্রে কুমারকে আশ্রয়ে করিতেছি না, কিন্তু চন্দ্রগুপ্ত দুই
অমাত্যের হাতে পড়িয়াছে তাই তাহার প্রতি বিরক্ত হইয়া দেখিলাম
নানা মনোহর গুণে ভূষিত কুমারই একমাত্র আশ্রয়ের যোগ্য। এইজন্য
কুমারের সেনাপতি শিখরককে মুকুবি ধরিয়া কুমারের আশ্রয়ে
আসিয়াছি”।

আমি অনেক ভাবিয়াছি কিন্তু তাহাদের একথার কি অর্থ বুঝিতে
পারি নাই।

তাগুরায়ণ—কুমার, এর অর্থ বুঝা কঠিন নয়। এরা ঠিকই বলিয়াছে,
কারণ, যে রাজা নির্বিকার ও নিজের বৃদ্ধি প্রার্থনা করেন, তেমন রাজাই

আশ্রয়ের যোগ্য, আর তাঁহাকে আশ্রয় করিতে হইলে যে তাঁহার প্রিয় ও হিতৈষী তাহার স্বত্রেই করিতে হয়।

মলয়—সখে ভাগুরায়ণ, বলি, অমাত্য রাক্ষসই আমার পরম প্রিয় ও পরম হিতৈষী।

ভাগু—এ কথাটা ঠিক। কিন্তু অমাত্য রাক্ষসের শত্রুতা চাণক্যের সঙ্গে, চন্দ্রগুপ্তের সঙ্গে নয়। চাণক্য ক্রমতঃ গাইয়া অভ্যস্ত ফুলিয়া উঠিয়াছে, যদি কখনও তাহার বেআদবী সহিতে না পারিয়া চন্দ্রগুপ্ত তাহাকে মন্ত্রিত্ব হইতে সবাঁইয়া দেয়, তবে অমাত্য রাক্ষস চন্দ্রগুপ্তের সহিত যাইয়া মিলিতে পারে। কারণ, রাক্ষসের সুহৃদেরা কবলে পড়িয়াছে তাঁহাদের বাঁচাইতে হইবে। তা ছাড়া, হাজাব হউক চন্দ্রগুপ্ত মন্দের সম্ভান তো বটে, আর রাক্ষসেরও নন্দবংশে প্রগাঢ় ভক্তি। চন্দ্রগুপ্ত ও দেখিবে ইনি আমার পুরুবাহুক্রমে প্রাপ্ত মন্ত্রী, অতএব সন্ধির অন্তিমোদন করিবে। এরা বলিতে চায় যে একরূপ ঘটিলে কুমার আর আমাদিগকে বিশ্বাস করিবেন না।

মলয়—তা বলতে পারে। অমাত্যের বাড়ীর পথ দেখাইয়া চল।

ভাগু—এই দিকে, কুমার এই দিকে। (উভয়ের পরিক্রমণ)। এই অমাত্যের বাড়ী, কুমার প্রবেশ করুন।

মলয়—এই বাড়ি।

রাক্ষস—(স্বগত) হাঁ, মনে পড়িয়াছে। (প্রকাশ্যে) ভদ্র, কুসুমপুরে স্তনকলশের সঙ্গে দেখা করিয়াছিলে?

করভক—অমাত্য, নয় তো কি?

মলয়—(শুনিয়া) ভাগুরায়ণ, কুসুমপুরের কথা উঠিয়াছে, এর মধ্যে এখন যাইব না, এখানে থাকিলা শুনি। কেন, বলিব?

মন্ত্রিণী, বাহাদুরী ভান্দিয়া বাইবে ভয়ে, রাজাদের সাক্ষাতে অন্তরকম করিয়া সাজাইয়া কথা বলে। স্বচ্ছন্দমনে যখন কথা বলে তখন প্রকৃত কথা বাহির হইয়া পড়ে। ৮।

ভাগু—কুমারের যে আজ্ঞা।

রাক্ষস—ভক্ত, সে কাজ সিদ্ধ হইল কি ?

কর—অমাত্যের প্রসাদে সিদ্ধ হইয়াছে ।

মলয়—সখে ভাগুরায়ণ, কি সে কাজ ?

ভাগু—কুমার, মস্তিচরিত্র হুবোধ । এইটুকু হইতে বুঝা যায় না ।
মন দিয়া শুহুন দেখি ।

রাক্ষস—ভক্ত, সবিস্তর শুনিতে চাই ।

কর—অমাত্য, শুহুন । কথা এই, আপনি আমাকে আদেশ করিলেন
“করভক কুম্ভমপুরে যাও, আমার কথায় বৈতালিক স্তনকলসকে বল যে
হতভাগা চাণক্য যখনই রাজাজ্ঞা লঙ্ঘন করিবে তখনই চন্দ্রগুপ্তকে যাতে
ক্ষেপাইতে পারে এমন প্লোকে তাহার স্তব করিবে” ।

রাক্ষস—তার পর, ভক্ত, তার পর ?

কর—তার পর আমি পাটলিগুপ্তে যাইয়া বৈতালিক স্তনকলসকে
অমাত্যের আদেশ শুনাইলাম । এই সময়ে পুরবাসিগণের বাহারা নন্দ-
বংশের উচ্ছেদে হুঃখিত হইয়াছিল, তাহাদের তুষ্ট করিবার জন্ত রাজা
কৌমুদীমহোৎসব ঘোষণা করিলেন । এই উৎসব বহুকাল হইতে চলিয়া
আসিতেছে বলিয়া লোকের খুব অভ্যস্ত । তাই প্রিয় পত্নীর সমাগমের
জ্ঞার লোকে আনন্দে রাজার আজ্ঞা গ্রহণ করিল ।

রাক্ষস—(বাস্পপূর্ণনেত্রে) হা ! দেব নন্দ !

হে নৃপবর, চন্দ্র পূর্ণমণ্ডলে উদ্ভিত হইলেও তাঁহার জ্যোৎস্না শুধু
কুমুদেরই প্রীতি জন্মাইয়া থাকে । আপনি জগত্তের প্রীতি জন্মাইতেন
আপনার অভাবে এ কি রকম কৌমুদীমহোৎসব হইবে ? ২ ।

ভক্ত, তারপর, তারপর ?

কর—তারপর চাণক্য রাজার ইচ্ছার বিরুদ্ধেই সেই নন্দনাভিরাষ
উৎসব বারণ করিয়া দিল । এই অবসরে স্তনকলস চন্দ্রগুপ্তকে চটাইবার
বত প্লোকমালা উচ্চারণ করিল ।

রাক্ষস—সে কি রকম ?

করভক—(হে নরশ্রেষ্ঠ, আপনার মত ইত্যাদি পুরোঁস্তের পাঠ) ।
 রাক্ষস—সাধু! স্তনকলস সাধু! ঠিক সময়েই ভেদের বীজ বসাইয়াছ।
 ফল অবশ্য ফলিবে। কেন, বলিব ?

সামান্য ব্যক্তিও আমোদের উপভোগ হটাৎ বন্ধ হইলে তাহা সহ
 করে না। যিনি পৃথিবীর প্রভু যার প্রতাপ সংসার ছাড়াইয়া গিয়াছে,
 তাঁর কথা কি আর ? ১০ ।

মলয়—এ ঠিক কথা !

রাক্ষস—তারপর, তারপর ?

কর—তারপর আজ্ঞাজ্বনে চক্ষুগুপ্ত চটিয়া গেল। কথাপ্রসঙ্গে
 অমাত্যের গুণের প্রশংসা করিয়া চাণক্যকে কাজ হইতে ছাড়াইয়া দিল।

মলয়—সখে ভাণ্ডারায়ণ, গুণের প্রশংসায় বুঝা যায় রাক্ষসের দিকে
 চক্ষুগুপ্তের ভক্তির টান আছে।

ভাণ্ড—গুণের প্রশংসায় যতটা না হউক, ব্যাটা চাণক্যের বরখাস্ত
 তার বেশী বুঝা যাইতেছে।

রাক্ষস—শুধু এই কৌমুদীমহোৎসব নিষেধই কি চাণক্যের প্রতি
 চক্ষুগুপ্তের রাগের কারণ, না আরও কিছু আছে ?

মলয়—সখে, চক্ষুগুপ্তের রাগের অল্প কারণ খুঁজিবার কি প্রয়োজন
 ইনি মনে করেন ?

ভাণ্ড—কুমার, চাণক্য বুদ্ধিমান, বিনা প্রয়োজনে চক্ষুগুপ্তকে চটাইবে
 না। চক্ষুগুপ্তও ক্রতজ্ঞ, এই মাত্র কারণে গুরুর গৌরব লঙ্ঘন করিবে
 না। উচিত কারণে চাণক্য ও চক্ষুগুপ্তের যদি বিচ্ছেদ হইয়া থাকে
 তবেই সে বিচ্ছেদ স্থায়ী হইবে।

কর—চক্ষুগুপ্তের চটিবার আরও কারণ আছে। চাণক্য মলয়কে
 ও অমাত্য রাক্ষসকে সরিয়া যাইতে দিয়াছে।

রাক্ষস—শকটদাস, চক্ষুগুপ্ত আমার হাতের মুঠায়, ভিতরে আসিবে।

এইবারে চন্দন দাসের বন্ধন মোচন ও তোমার স্ত্রীপুত্রের সহিত সমাগম হইবে।

মলয়—সখে ভাগ্যরায়ণ, ইনি কি মনে করিয়া 'হাতের মুঠার স্তিতরে' এই কথাটা বলিলেন।

ভাগ্য—আর কি ? ইনি নিশ্চয় মনে করিতেছেন যখন চাণক্যের সহিত বিচ্ছেদ হইয়াছে তখন চন্দ্রশুপ্তকে মারিয়া কাজ নাই।

রাক্ষস—ভদ্র, বরখাপ্ত হইয়া সে ব্যাটা এখন কোথায় আছে ?

কর—সেই পার্টলিপুত্রেই বাস করিতেছে।

রাক্ষস—(আবেগের সহিত) ভদ্র, সেইখানেই রহিয়াছে ? তপোবনে বাস নাই ? বা আবার প্রতিজ্ঞারূঢ় হয় নাই ?

কর—অমাত্য, তপোবনে বাইবে শুনা যায়।

রাক্ষস—শকটদাস, এটা যে সংলগ্ন হইতেছে না ! দেখ।

প্রভু আমাদের পৃথিবীতে দ্বিতীয় ইন্দ্রস্বরূপ ছিলেন ; তিনি তাহাকে নিজের উচ্চ আসন হইতে নামাইয়া অপমান করিলেন, তাহা তাহার সহ্য হয় নাই। আর মৌর্য্যকে সে নিজে রাজ্য করিয়াছে ; তাহার হাতে এই অপমান সেই লোক কি করিয়া সহিতে পারে ? ১১।

মলয়—সখে, চাণক্য বনে গেলে বা আবার প্রতিজ্ঞাবদ্ধ হইলে ইহার কি স্বার্থসিদ্ধ হইবে ?

ভাগ্য—এ বুঝা বিশেষ কঠিন নহে। হতভাগ্য চাণক্য চন্দ্রশুপ্ত হইতে যতটা দূরে যায় ততটাই এঁর স্বার্থসিদ্ধি।

শকট—অল্পরূপ ভাবিয়া কাজ নাই। এটা সংলগ্নই হইতেছে।
অমাত্য দেখুন—

রাজাদের মাথার চূড়ায় যে মহামণি রহিয়াছে তাহার প্রভায় উহাদের শিখা ষ্টিত হইয়া গিয়াছে। তেমন মাথায় মৌর্য্য নিজের পা চাপাইয়াছে। সে কি করিয়া নিজের লোকে আজ্ঞা লঙ্ঘন ঘটাইলে এটা সহ করিবে ? অতএব মৌর্য্যের রাগ অসংলগ্ন নহে। আবার নিজে অস্তিচার করার কি দুঃখ কোটিল্য জানে ; সে দৈবাৎ প্রতিজ্ঞা পাল হইয়াছে ;

তাই পাছে শেষটা অকৃতকার্য্য হয় এই ভয়ে কোপনস্বভাব হইয়াও আবার প্রতিজ্ঞা করিতেছে না, এ ও সংলগ্নই বটে । ১২ ।

রাক্ষস—শকটদাস ; এ এইরূপই বটে । যাও, করভককে বাইয়া বিশ্রাম করাও ।

শকট—আচ্ছা । (করভকের সহিত নিষ্ক্রান্ত) ।

রাক্ষস—আমারও ইচ্ছা কুমারকে বাইয়া দেখি ।

মলয়—আমিই আর্থ্যকে দেখিতে আসিয়াছি ।

রাক্ষস—(দর্শনের অভিনয় করিয়া) কুমার যে ! (আসন হইতে উঠিয়া) এই আসন, কুমারের বসিতে আজ্ঞা হউক ।

মলয়—এই বসিতেছি, আর্থ্য উপবেশন করুন । (যথাযোগ্য সকলের উপবেশন) । আর্থ্য, মাথাধরাটা এখন সহ্য মত হইয়াছে কি ?

রাক্ষস—কুমার, কুমারের কুমার নাম যতক্ষণ অধিরাজ নামে চাপা না পড়িতেছে, ততক্ষণ মাথা ধরা সহ্য হয় কৈ ?

মলয়—আর্থ্য যখন এটি অঙ্গীকার করিয়াছেন, তখন এ আমার দুর্ভাগ হইবে না । এখন আমাদের সৈন্ত সামন্ত সবই সংগ্রহ হইয়া গিয়াছে, শত্রুর ক্ষতির অপেক্ষায় বসিয়া আছি এভাবে আর কত দিন অপেক্ষা করিব ?

রাক্ষস—এখন আর সময় নাশের প্রয়োজন কি ? বিজয় যাত্রায় বাহির হউন ।

মলয়—আর্থ্য, শত্রুর কোনও ক্ষতির সংবাদ পাইয়াছেন কি ?

রাক্ষস—পাইয়াছি ।

মলয়—কি রকম ক্ষতি ?

রাক্ষস—মঞ্জীর অভাব, আর কি ? চাণক্য চন্দ্রগুপ্তকে ছাড়িয়া গিয়াছে ।

মলয়—আর্থ্য, মঞ্জীর অভাব ক্ষতিই নয় ।

রাক্ষস—অন্ত রাণার পক্ষে কোনও স্থলে মঞ্জীর অভাব ক্ষতি নাও হইতে পারে, চন্দ্রগুপ্তের তা নয় ।

মলয়—আর্থ্য, এ তা নয় । চাণক্যের দোবেই লোকজন চন্দ্রগুপ্তের

প্রতি বিরক্ত। চাণক্যকে ছাড়ান হওয়ান্তে প্রজারা চন্দ্রশুপ্তে বিশেষ অমুরাগ দেখাইবে, কারণ তাহারা পূর্বেও অমুরক্তই ছিল।

রাক্ষস—ও কথা বলিবেন না। সে সব লোকজন দুই প্রকার—যারা চন্দ্রশুপ্তের সঙ্গে একদিকে দাঁড়াইয়াছিল, আর যারা নন্দে অমুরক্ত। যারা চন্দ্রশুপ্তের সঙ্গে দাঁড়াইয়াছিল, তাদেরই পক্ষে চাণক্যের দোষ বিরাগের কারণ, যারা নন্দ কুলের পক্ষপাতী তাদের পক্ষে নয়। নন্দা-মুরাগীরা আশ্রয় করার মত ভাল কোনও রাজা পাইতেছে না বলিয়া চন্দ্রশুপ্তেরই অমুরাগী হইয়া আছে। বস্তুত: তারা চন্দ্রশুপ্তের প্রতি বিরাগ ও ক্রোধে কন্ম্বিত, কারণ সে নিজের পিতৃকুলেরই মত নন্দকুলের বিনাশ ঘটাইয়াছে। এখন যদি তারা আপনার মত একজন আক্রমণকারী পায়, যার শত্রুনাশের শক্তি আছে বলিয়া বুঝিতে পারে, তবে তৎক্ষণাৎ চন্দ্রশুপ্তকে ছাড়িয়া আপনাকে আশ্রয় করিবে। আমি নিজেই এর দৃষ্টান্ত।

মলয়—আর্য্য, সূধু মন্ত্রী অতাবই কি চন্দ্রশুপ্তের প্রতি আক্রমণের কারণ, না অশ্রুকারণও আছে ?

রাক্ষস—আর ও বহু কারণ থাকিলেই কি ? এইটাই প্রধানতম কারণ।

মলয়—আর্য্য, প্রধানতম কিসে ? চন্দ্রশুপ্ত কি এখন নিজের কাজের ভার অশ্রু মন্ত্রীতে দিয়া বা নিজে নিয়া এ ক্ষতির পূরণ করিতে পারে না।

রাক্ষস—কখনই পারে না। কেন, বলিব ? যার সিদ্ধি নিজের হাতে বা যার সিদ্ধি রাজা ও মন্ত্রী উভয়ের হাতে তাহার পক্ষে সেটা সম্ভব হয় ; কিন্তু চন্দ্রশুপ্ত বুদ্ধিহীন, সিদ্ধির জন্ত সর্বদা মন্ত্রীর অপেক্ষাই করিয়া আসিয়াছে, কাজেই এখন লোকব্যবহার নিজে না দেখিয়া চক্ষুহীনের মত হইয়া পড়িয়াছে, সে কি করিয়া এ ক্ষতির পূরণ করিবে ? কিসে, শুনিবে—

রাজা ও মন্ত্রী উভয়েই যদি অতি উন্নত হন, তবে শ্রী ছয়ের উপর দুই পা রাখিয়া উঠিয়া দাঁড়ান। কিন্তু শ্রীস্বভাবহীনত অপটুতা হেতু নিজের ভর সামলাইতে না পারিয়া একজন হইতে পা উঠাইয়া নেন ও অশ্রুর উপরই সম্পূর্ণ ভর দেন। তখন সিদ্ধি, হয় রাজার মত নয় সচিবায়ত্ত হইয়া পড়ে উভয়ায়ত্ত থাকে না। ১৩।

আরও দেখুন—

মন্ত্রীৰ উপৰি বাকী সৰু কাক্সেৰ ভাৱ, ভাৱ যদি মন্ত্ৰীবিচ্ছেদ ঘটে, তৰে সে যাত্ৰাৰ স্তন হইতে ছাড়াৰ অতি শিক্তৰ মত হইয়া পড়ে, ও লোক-ব্যবহাৰ না জানাতে হতবুদ্ধি হইয়া এক মুহূৰ্ত্তও বাঁচিয়া থাকিতে পাৰে না। ১৪।

মলয়—(স্বৰ্গত) ভাগ্যে আমি সচিবায়ত্তসিদ্ধি নহি !! (প্ৰকাশে) তাহা হইলেও আক্ৰমণেৰ জন্ত অনেক কাৰণ বৰ্ত্তমান থাকিলেই মন্ত্ৰীৰ অভাবে শত্ৰুকে আক্ৰমণ কৰিয়া আক্ৰমণকাৰী স্থায়ী সিদ্ধিলাভ কৰিতে পাৰেন, নচেৎ নয়।

ৰাক্ষস—স্থায়ীকাৰ্য্যসিদ্ধিই হইবে, কুমাৰ তাহাই ধৰিয়া লউন। কেন, বলিব ?

এমন উৎকৃষ্ট সৈন্ত সামন্ত লইয়া আপনাৰ মত ৰাজা আক্ৰমণ কৰিতেছে ; নগৰটি নন্দে অহুৰজ্ঞ ; চাণক্যেৰ, মন্ত্ৰীৰ গিয়াছে সে আৰ উপদেশ দিতেছে না ; মোৰ্য্য নৃতন ৰাজা ; আমি আপনাৰ অধীন (এই মাত্ৰ বলিয়া লজ্জাৰ অভিনয়)—আপনাদেৰ পথ দেখাইয়া লইয়া বাইতে যে পৰিশ্ৰম, স্তম্ভ সেইটুকু ক্ৰেশ আয়াৰ ; অতএব আমাদেৰ ও সিদ্ধিৰ মাৰ্গখানে আপনাৰ ইচ্ছা মাত্ৰেৰ আড়াল ৰহিয়াছে, আপনি বলুন ‘চাই’ তখনই সিদ্ধি হাতে পাইবেন। ১৫।

মলয়—আৰ্য্য যদি এখন অভিযোগেৰ এতই স্ককাল মনে কৰেন, তৰে আৰ বসিয়া কেন ? দেখুন—

আমাৰ মহাপ্ৰমাণ গজগুলি শতে শতে বাইয়া শোণনদটীকে পান কৰিয়া ফেলিবে। শোণ নামে মাত্ৰ শোণ, আমাৰ গজগুলি বুদ্ধসজ্জাৰ সিদ্ধেৰে ষথার্থই শোণ ; শোণেৰ তীৰ উচ্চ, আমাৰ গজগুলি অতি উচ্চ ; শোণেৰ জল বেগে চলিয়াছে হাতীগুলিৰ ও মদজল পড়িতেছে, শোণেৰ জলেৰ ডাক হয়, হাতীগুলিৰ মদগন্ধে এত ভয়ৰ জুটিবে যে তাতে ডাক হইবে ; শোণেৰ তীৰেৰ গাছগুলি শ্ৰাম, হাতীগুলি ও শ্ৰাম ; শোণ তাহাৰ জলেৰ বেগে তীৰভূমি ভাঙিতেছে, হাতী গুলিও লম্বা দাঁতে তীৰ ভাঙিতে থাকিবে। ১৬।

আর ও দেখুন—

বর্ষাকালে মেঘমালা আসিয়া গুরু গর্জন করিতে করিতে জল বর্ষণ করিয়া বিদ্যুৎ গিরির রোধ করে; আমার গভগণও গভীর গর্জন করিতে করিতে গুঁড়ু দিয়া জল কণার ও নিজের মন্দের দ্বারা পাত করিতে থাকিবে ও কুম্ভমপুরের অবরোধ করিবে। ১৭।

(ভাণ্ডারায়ণের সহিত মলয়কেতু নিষ্ক্রান্ত)

রাক্ষস—কে আছ হে, এখানে কে আছ ?

পুরুষ—(প্রবেশ করিয়া) অমাত্য, আজ্ঞা করুন।

রাক্ষস—প্রিয়ংবদক, লম্বাচাৰ্য্যদের কে এখন দ্বারে উপস্থিত ?

পুরুষ—কপণক—।

রাক্ষস—(স্বগত—কুলক্ষণের অভিনয় করিয়া) এ কি! প্রথমেই কপণক!

পুরুষ—জীবসিদ্ধি।

রাক্ষস—(প্রকাশ্যে) স্বণাকর চেহারা (উল্লঙ্ঘ অবস্থা) বদলাইয়া আসিতে বল।

পুরুষ—অমাত্যের যে আদেশ। (নিষ্ক্রান্ত)

কপণক—(প্রবেশ করিয়া)

অহঁতেরা মোহরূপ রোগের বৈজ্ঞ। তাহাদের ধর্ম গ্রহণ কর। ইহাদের উপদেশ ক্ষণকাল কটু মনে হয় কিন্তু পরিনামে হিতকর। ১৮।

(নিকটে যাইয়া) শ্রাবকের ধর্মলাভ হউক।

রাক্ষস—সন্ন্যাসিন, আমাদের যাত্রার একটা দিন দেখ।

কপণক (চিন্তার অভিনয় করিয়া) শ্রাবক, এই পৌর্ণমাসীতে চন্দ্র বরাবর পূর্ণমণ্ডলে থাকিবেন, রাহুগ্রাস হইবে না। মধ্যাহ্নের পর বিষ্টি-তদ্রা নামে সপ্তম করণ ছাড়িয়া যাইবে, তখন হইতে এই তিথি যাত্রার পক্ষে শুভ। আমি উহাই স্থির করিলাম। আর আপনারা উত্তর হইতে দক্ষিণে যাইতেছেন, নক্ষত্রও আপনাদের শুভ। আর—

যখন কেতু উদিত হইয়াই অস্ত যাইবে, সূর্য্য অস্তের দিকে চলিবেন ও চন্দ্র পূর্ণ মণ্ডলে উদিত হইবেন, সেই সময়ে বুধের অধিষ্ঠিত মিথুনলগ্নে যাত্রা করিবেন। ১৯।

রাক্ষস—সন্ন্যাসিন্, তিথিই তো শুদ্ধ হইতেছে না ।

ক্ষপ—শ্রাবক,

জ্যোতিষ শাস্ত্রের সিদ্ধান্ত এই যে তিথির ফল এক শুণ, নক্ষত্রের ফল চারিশুণ, লগ্নের ফল চৌষষ্টি শুণ । ২০ ।

লগ্ন অন্তত হইলেও শুভ হইয়া যায়, যদি সেখানে পুণ্য গ্রহ থাকে । চন্দ্রের বলে যাত্রা করিলে স্থায়ী সিদ্ধি লাভ করিবেন । ২১ ।

রাক্ষস—সন্ন্যাসিন্, আর কোন ও লগ্নাচার্য্য তোমার সঙ্গে একমত হয় কি না দেখ ।

ক্ষপ—শ্রাবকই মিলাইয়া দেখুন, আমি চলিলাম ।

রাক্ষস—সন্ন্যাসিন্, রাগ কর নাই তো ?

ক্ষপ—সন্ন্যাসী আপনার উপর রাগ করে নাই ।

রাক্ষস—তবে কে রাগ করিল ?

ক্ষপ—ভগবান্ ক্রতাস্ত রাগ করিয়াছেন । কারণ আপনি নিজের লোক ছাড়িয়া পরের লোককে মানিতে চলিয়াছেন । (নিশ্রাস্ত) ।

রাক্ষস—প্রিয়ংবদক, দেখ দেখি বেলা কত হইয়াছে ।

প্রিয়ং—অমাত্যের যে আজ্ঞা (বাহিরে বাইয়া ও ফিরিয়া আসিয়া) ভগবান্ সূর্য্য অস্তের দিকে চলিয়াছেন ।

রাক্ষস—(উঠিয়া ও দেখিয়া) আ ! ভগবান্ সূর্য্য অস্তের দিকে চলিয়াছেন !

উদয়াচল ছাড়িয়া যতক্ষণ সূর্য্য উঠে বাইতে অভিলাষী ছিলেন ততক্ষণ এই উপবনের তরুগুলি পাতার ছায়ায় সত্বর সূর্য্যের দিকে বহুদূর অগ্রসর হইয়াছিল । কিন্তু এখন পশ্চিম আকাশের প্রান্তে তাঁহার বিধ গিয়া পড়িয়াছে, তখন এরা তাঁহা হইতে সরিয়া বাইতেছে । প্রভুর পরিচর্যায় রত সেবকেরা প্রায়ই স্বামীর ঐশ্বর্য্য ক্ষীণ হইতে থাকিলে তাঁহাকে ছাড়িয়া যায় । ২২ ।

(সকলে নিশ্রাস্ত)

চতুর্থ অঙ্ক

পঞ্চম অঙ্ক

(মল্লকৈতুর শিবির)

(তারপর পত্র ও ছাপ দেওয়া অলঙ্কারের পুঁটলি লইয়া সিদ্ধার্থকের প্রবেশ)

সিদ্ধা—কি আশ্চর্য্য ! কি আশ্চর্য্য !

চাণক্যের নীতি একটি লতার মত । দেশ ও কালরূপ কলসে বুদ্ধিরূপ জল পুরিয়া বেশ ভাল করিয়া ইঁহার সেচন করা হইয়াছে, আর এ আজ কার্যের মহৎ ফল দেখাইতে চলিয়াছে ! ১ ।

তাই আমি, আৰ্য্য চাণক্য প্রথমে যে পত্রখানি লেখাইয়া ছিলেন, যাতে আমি অমাত্য রাক্ষসের মোহরে ছাপ দিয়াছিলাম, সেই পত্রখানি লইয়াছি । তারই মোহরে ছাপ দেওয়া এই অলঙ্কারের পুঁটলি । দেখাইতেছি যেন পাটলিপুত্রে চলিয়াছি । তবে খানিকটা চলি । (চলিয়া ও দেখিয়া) একি ! সন্ন্যাসী আসিতেছে যে ! সন্ন্যাসী দেখা অমঙ্গল জানি, কিন্তু একে আমি চাই, অতএব পাশ কাটাইয়া বাইব না ।

ক্ষপণক—(প্রবেশ করিয়া) আর্হতদেরে প্রণাম করি । ইঁহার গভীর বুদ্ধির বলে সৃষ্টিছাড়া উপায়ে সংসারে সিদ্ধিলাভ করেন । ২ ।

সিদ্ধা—সন্ন্যাসী ঠাকুর, প্রণাম করি ।

ক্ষপ—শ্রাবক, তোমার ধর্মলাভ হউক । (লক্ষ্য করিয়া) শ্রাবক, দেখিতেছি তুমি কোথাও বাওয়ার ইচ্ছায় বাহির হইয়াছ ।

সিদ্ধা—সন্ন্যাসী ঠাকুর কিসে জানিলেন ?

ক্ষপ—শ্রাবক, এতে জানিবার কি আছে ? চিঠি লোককে বাহিরে

পাঠাইতে মজবুত। সেটা তোমার হাতে আছে। এই চিহ্নেই ও কথা জানাইতেছে।

সিদ্ধা—সন্ন্যাসী ঠাকুর, ঠিক ধরিয়াছেন। দেশান্তরে চলিয়াছি, বলুন দেখি ঠাকুর আজ দিনটা কেমন।

ক্ষপ—(হাসিয়া) শ্রাবক, মাথাটা মুড়াইয়া নক্ষত্রটা কেমন জিজ্ঞাসা করিতেছ !

সিদ্ধা—সন্ন্যাসী ঠাকুর, আমি তো এখনও বাই নাই। বলুন না, বাত্রার অম্বুকুল যদি হয় তবে বাইব।

ক্ষপ—শ্রাবক, বলি, যেটা ঠিক এ সময়ের অম্বুকুল, সেটা তোমার মলয়কেতুর শিবিরে মিলিবে।

সিদ্ধা—কিসে, বলুন দেখি ঠাকুর।

ক্ষপ—শ্রাবক, শুন। এতদিন এ শিবিরে লোকের যাওয়া আসার বারণ ছিল না। এখন শিবির হইতে কুঞ্জমপুর কাছে হইয়াছে বলিয়া মোহর করা চিঠি ছাড়া কাকেও বাইতে বা আসিতে দেওয়া হয় না। অতএব যদি ভাণ্ডারায়ণের ছাপ পাইয়া থাক, স্বচ্ছন্দে যাও। নচেৎ থাক, কেন খামখা ষাটিওয়ালাদেরে তোমাকে হাতে পায়ে বাঁধিয়া রাজার তাঁবুতে নিতে দিবে ?

সিদ্ধা—সন্ন্যাসী ঠাকুর কি জানেন না যে আমি অমাত্য রাক্ষসের চাকর ? তা মোহর না পাইলেও কার শক্তি আমাকে বাইতে আটকায় ?

ক্ষপ—শ্রাবক, রাক্ষসেরই হও আর পিশাচেরই হও মোহর ছাড়া এখন হইতে তোমার বাহির হওয়ার যো নাই।

সিদ্ধা—সন্ন্যাসী ঠাকুর, রাগ করিবেন না। বলুন আমার কার্যসিদ্ধি হউক।

ক্ষপ—শ্রাবক, যাও, তোমার কার্যসিদ্ধি হউক। আমিও বাইয়া ভাণ্ডারায়ণ হইতে মোহর চাহিয়া লই। (উভয়ের নিঃশব্দ)।

(প্রবেশক)

(তার পর ভাণ্ডারায়ণের প্রবেশ, পশ্চাতে পুরুষ)

ভাণ্ড—(স্বগত) অহো ! আৰ্য্য চাণক্যের নীতি কি বিচিত্র !

ক্ষণে ক্ষণে বীজ অঙ্কুরিত হইতেছে দেখা যায় ; ক্ষণে আবার কোন সঙ্কানও পাওয়া যায় না বলিয়া দূরদূরমেয়। থাকিয়া থাকিয়া যেন পূর্ণ দেহে প্রকাশ পাইতেছে ; আবার কখনও শ্রয়োজনবশতঃ অতি হৃদয়। কখনও কখনও বীজ যেন নষ্টই হইয়া গেল ; অথচ আবার কখন প্রচুর ফল দিতেছে। কি আশ্চর্য্য ! নিয়তির মত নয়জ্ঞের নীতির রূপ অতি অপক্লপ ! ৩।

(প্রকাশে) ভদ্র ভান্ডরক, কুমারের ইচ্ছা নয় যে আমি দূরে থাকি অতএব এই সভামুখেই আমার আসন রাখ।

পুরুষ—এই আসন। আৰ্য্য বসুন।

ভাণ্ড—(বসিয়া) ভদ্র, মুদ্রার জঞ্জ যে কেহ আমাকে দেখিতে চাহে তাহাকে আসিতে দিবে।

পুরুষ—আর্ধের যে আজ্ঞা। (নিষ্ক্রান্ত)।

ভাণ্ড—(স্বগত) কি কষ্ট ! আমার প্রতি কুমার মলয়কেতুর এত স্নেহ, আর তাঁকেও বঞ্চনা করিতে হইবে ! অহো কষ্ট ! অথবা—

ক্ষণিক ধনের লোভে লজ্জায়, মানে, নিজের বশে, ও কুলে বিশ্বুখ হইয়া, ধনবানের কাছে শরীর বিক্রয় করিয়া ফেলিয়া এখন ইতস্ততঃ করিবার সময় হারাইয়া, আমার শ্রাম পরাধীন ব্যক্তি প্রভুর আজ্ঞা করিতে বাইয়া এটা আমার পক্ষে হিত এটা অহিত এ ভাবনা কেন ভাবে ? ৪।

(তার পর মলয়কেতুর প্রবেশ, পশ্চাতে প্রতীহারী)

মলয়—(স্বগত) অহো ! রাক্ষসের প্রতি নানা সন্দেহ হওয়াতে আমার মন আকূল হইয়াছে, কর্তব্য স্থির করিতে পারিতেছি না। কিসে, বলিব ?

অনুরাগ হেতু নন্দকুলে রাক্ষসের ভক্তিদৃঢ় ; আর মৌর্য্যও নন্দকুলের সহিত সংশ্লিষ্ট ; সেই মৌর্য্য এখন ক্লতক্লত্য হইয়া রাজা হইয়াছে আর

চাণক্য তাহাকে ছাড়িয়েছে; তবে রাক্ষস মোর্খের সহিত বাইয়া মিশিবে? আবার রাক্ষসের প্রতি আমাদের বংশের ভক্তি অচলা; তাহাই মনে করিয়া নিজের প্রতিজ্ঞা বাহাতে মিথ্যা না হয় তাহা করিবে কি? এইরূপে আমার মন মেন কুন্তকারের চক্রে চড়িয়েছে, কেবলই ঘুরিতেছে, থামিতেছে না। ৫।

(প্রকাশে) বিজয়া, ভাণ্ডারায়ণ কোথায় ?

প্রতীহারী—কুমার, এই যে এখানে, যারা শিবিরের বাহিরে বাইতে চাহে, তাহাদের ছাড়চিঠী দিতেছেন।

মলয়—বিজয়া, একটু দাঁড়াও, আমি পিছন হইতে দুই হাতে এর চোক ঢাকিয়া ফেলি !

প্রতী—কুমারের যে আঞ্জা।

পুরুষ—(প্রবেশ করিয়া) আর্ষ্য, এই যে ক্ষণক মুদ্রার জঙ্ঘ আপনায় সঙ্গে দেখা করিতে চায়।

ভাণ্ড—আসিতে দাও !

পুরুষ—আচ্ছা। (নিজস্ব)।

ক্ষণক—(প্রবেশ করিয়া) শ্রাবকের ধর্মলাভ হউক।

ভাণ্ড—(দেখিয়া স্বগত) আ! এ যে রাক্ষসের মিত্র জীবসিদ্ধি (প্রকাশে) রাক্ষসেরই কোনও কাজে বাওয়া হচে না তো ?

ক্ষণ—পাপ কথা বলিবেন না। পাপ কথা বলিবেন না! শ্রাবক, যেখানে রাক্ষস বা পিশাচের নামও শুনা যায় না, সেমন জায়গায় বাইব।

ভাণ্ড—সুহৃদের উপর ভালবাসার রাগটা বেজায় হইয়াছে দেখিতেছি। তবে কি রাক্ষস সন্ন্যাসীর প্রতি কিছু অশ্রায় ব্যবহার করিয়াছে ?

ক্ষণ—শ্রাবক, রাক্ষস আমার উপর কোনও অত্যাচার করে নাই। আমি হতভাগা, নিজের উপর অত্যাচার করিতেছি।

ভাণ্ড—সন্ন্যাসিন, আমার কৌতুক বাড়াইতেছেন, শুনিতে চাই।

মলয়—(স্বগত) আমিও শুনিতে চাই ।

কপ—শ্রাবক, একথা শুনিবার মত নয়, শুনিয়া কি হইবে ?

ভাণ্ড—গোপনীয় হয় তো থাকুক ।

কপ—গোপনীয়, কিন্তু বড়ই নির্ধূর ।

ভাণ্ড—যদি গোপনীয় নয় তবে বলুন ।

কপ—শ্রাবক, কথটা গোপনীয় নয়, তথাপি বলিব না ।

ভাণ্ড—আমিও মুদ্রা দিব না ।

কপ (স্বগত)—এত অহুরোধে বলাতে ক্ষতি নাই । (প্রকাশে) কি করি । শ্রাবক, শুন । কথটা এই—পূর্বে আমি যখন পাটলিপুত্রে ছিলাম তখন রাক্ষসের সহিত মিত্রতা হয় । সেই সময়ে রাক্ষস গোপনে বিষকঙ্ক প্রয়োগ করিয়া পর্বতেশ্বরকে মারিয়া ফেলে ।

মলয়—(সজ্জলনেত্রে স্বগত) এ কি ! বাবাকে রাক্ষস মারিয়াছে, চাণক্য নয় !

ভাণ্ড—সন্ন্যাসিন্, তার পর, তার পর ?

কপ—তার পর, আমি রাক্ষসের মিত্র বলিয়া হতভাগা চাণক্য আমাকে অপমান করিয়া নগর হইতে তাড়াইয়া দেয় । রাক্ষস অনেক দুষ্কর্ম করিতে পারে । এখন আবার এমন একটা কিছু আরম্ভ করিয়াছে যাতে আমাকে হয়তো জগত হইতেই ভাঙিত হইতে হইবে ।

ভাণ্ড—সন্ন্যাসিন্, আমরা শুনিয়াছি, হতভাগা চাণক্যের ইচ্ছা ছিল না যে প্রতিশ্রুত রাজ্য্যর্ক দেয়, তাই সেই এই দুষ্কার্য করিয়াছে, রাক্ষস নয় ।

কপ—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না । চাণক্য বিষকঙ্কার নামও শুনে নাই ।

ভাণ্ড—মুদ্রা দিতেছি ! আমুন, কুমারকে শুনাইয়া দিন ।

মলয়—(অশ্রুসর হইয়া)

সখে, আমার শত্রুর সম্বন্ধে তাহার অহং যে কথাগুলি বলিল, সবই

শুনিলাম। শুনিয়া আমার বুক ফাটিয়া যাইতেছে। বাবার মৃত্যুরূপ বিপদ এতদিন পরেও অস্ত্র বিগ্ণ বলে আমাকে অভিভূত করিতেছে। ৬।

কপ—(স্বগত) ওহো! হতভাগা মলয়কেতু শুনিয়াছে! ষাঃ! আমার কাজ হইয়াছে। (নিঃশব্দ)।

মলয়—(প্রত্যক্ষ দেখার মত আকাশে লক্ষ্য করিয়া) রাক্ষস, রাক্ষস, ঠিক! ঠিক!

বাবা জানিতেন তুমি তাঁহার মিত্র তাই বিশ্বাস করিয়া সকল কাজের তার তোমার উপর দিয়া তিনি নিশ্চিন্ত ছিলেন। বজুবান্ধব সকলকে কাঁদাইয়া তুমি তাঁহাকে মারিলে! বলি নামে যেমন কাজেও তেমনই তুমি রাক্ষস বটে। ৭।

ভাণ্ড—(স্বগত) আৰ্য্যের আদেশ রাক্ষসের প্রাণ বাঁচাইতে হইবে। তবে ষাউক, এই করি। (প্রকাশে) কুমার, অধীর হইবেন না। আপনি বসুন, আমি কিঞ্চিৎ নিবেদন করি।

মলয়—(বসিয়া) সখে, কি বলিতে চাও।

ভাণ্ড—কুমার, সংসারে যাঁহার নীতি শাস্ত্রের ব্যবহার করেন তাঁহার প্রয়োজন বুঝিয়া শত্রু, মিত্র ও উদাসীন এই বিভাগ করেন, সাধারণ লোকের মত মনের টানে নয়। সেই সময়ে রাক্ষসের ইচ্ছা ছিল সর্বার্থসিদ্ধিকে রাজ্য করে। এই ইচ্ছার পথে—বিঘ্নস্বরূপ ছিলেন প্রভু পর্বতেশ্বর, যাঁর নাম নিলে পুণ্য হয়, ও চন্দ্রগুপ্ত। প্রভু আমাদের চন্দ্রগুপ্ত অপেক্ষা ক্ষমতাশালী, তাই তিনিই তখন রাক্ষসের প্রধান শত্রু। তাঁরই প্রতি রাক্ষস এই আচরণ করিয়াছে। আমি মনে করি এতে কিছুই দোষ নাই। কুমার ভাবিয়া দেখুন—

নীতির ব্যবহারে প্রয়োজনের অহুরোধে লোকে পূর্বের বৃত্তান্ত ভুলিয়া গিয়া মিত্রকে শত্রু মনে করিতেছে, শত্রুকে মিত্র ঠাওরাইতেছে। যেন ষাট্টিয়া থাকিতেই তাহার এতগুলি জন্মান্তর ঘটিতেছে। ৮।

অতএব এ ব্যাপারে রাক্ষসের দোষ ধরবেন না, যতদিন নন্দের রাজ্য না পাইতেছেন ততদিন হাতে রাখিবেন। পরে রাখা না রাখা কুমারের হাত।

মলয়—সখে, ঠিক। তুমি ঠিক ঠাহরাইয়াছ। কারণ, এখন অমাত্যকে মারিয়া ফেলিলে লোকজন বিগ্‌ড়াইয়া বাইবে, তখন জয়লাভ কষ্টিন হইয়া পড়িবে।

পুরুষ—(প্রবেশ করিয়া) কুমারের জন্ম হউক। আর্ঘ্য, ঘাটিদার দীর্ঘরক্ষ জানাইতেছে—“এই লোকটা যুদ্ধা না লইয়াই শিবিরের বাহির হইতেছিল; একখানি পত্র সমেত একে আমরা ধরিয়াছি। আর্ঘ্য একে দেখুন।”

ভাণ্ড—ভদ্র, লইয়া আইস।

পুরুষ—আচ্ছা। (নিজস্ব)।

(তার পর হাত পা বাঁধা সিদ্ধার্থকের প্রবেশ, পশ্চাতে পুরুষ)

সিদ্ধার্থক—(স্বগত)

স্বামীভক্তি আমাদের মত লোকের জননী! আমরা ইহাদের গুণের দিকে চাহি, দোষ হইতে মুখ ফিরাইয়া লই। ইহাকে প্রণাম। ৯।

পুরুষ—আর্ঘ্য, এই সেই লোক।

ভাণ্ড—(দেখার অভিনয় করিয়া) ভদ্র, এ নূতন আসিয়াছে, না এখানকারই কারও লোক ?

সিদ্ধা—আর্ঘ্য, অমাত্য রাক্ষসের চাকর।

ভাণ্ড—ভদ্র, তবে যুদ্ধা না লইয়া শিবিরের বাহিরে বাইতেছে কেন ?

সিদ্ধা—আর্ঘ্য, গুরুতর কাজ ছিল, তাই তাড়াতাড়ি বাইতেছিলাম।

ভাণ্ড—এ কি রকম গুরুতর কাজ যে রাজার হুকুম মানিতে দেয়না?

মলয়—সখে ভাণ্ডারায়ণ, পত্রখানি আন দেখি।

ভাণ্ড—(সিদ্ধার্থকের হাত হইতে পত্র লইয়া ও যুদ্ধা দেখিয়া) কুমার এই পত্র। এই মোহর রাক্ষসের নামে চিহ্নিত।

মল্ল—ছাপটা বাঁচাইয়া খুলিয়া দেখাও !

ভাণ্ড—(তাই করিয়া দেখান) ।

মল্ল—(পাঠ) । মল্ল হউক । কোনও স্থান হইতে কোনও লোক উচিত স্থানে কোনও বড় লোককে জানাইতেছে । আপনি সত্যবাদী, আমার বিপক্ষকে ছাড়াইয়া দিয়া খুবই সত্যবাদিতা দেখাইছেন । প্রতিজ্ঞার অম্লরূপই আপনার কার্য ; অতএব বলি—আপনি আমার এই বন্ধু কয়েকটার কাছে পূর্বে সন্ধির প্রস্তাব করিয়াছিলেন ও সন্ধির মূল্যস্বরূপ কোনও বস্তু দিবেন প্রতিজ্ঞা করিয়াছিলেন । এক্ষণে সেই প্রতিজ্ঞা সম্বন্ধে পাকা কথা বলিয়া ইহাদের প্রীতি বর্দ্ধন করুন । তাই করিয়া এদের হাত করিলে এরা নিজের আশ্রয় বিনাশ করিয়া উপকারীকে আশ্রয় করিবে । আপনার অবশ্য মনে আছে, তথাপি মনে করাইয়া দিই—এদের মধ্যে কেহ কেহ শত্রুর টাকা কড়ি ও হস্তীগুলি চায়, কেহ কেহ শত্রুর রাজ্য চায় । সত্যবাদী যে তিন খানি অলঙ্কার পাঠাইয়াছেন তাহা পাওয়া গেল । আমিও পত্রের সহিত কিঞ্চিৎ উপহার পাঠাই গ্রহণ করিবেন । এ লোক অতি বিশ্বাসী, এ জবানীও কিছু বলিবে ।” ভাণ্ডরায়ণ, এ কি রকম চিঠি হে ?

ভাণ্ড—ভদ্র সিদ্ধার্থক, এ কার পত্র ?

সিদ্ধা—আর্য্য, জানি না ।

ভাণ্ড—ওহে ধূর্ত, পত্র লইয়া বাইতেছ, কার জান না । যাক্ ও সব কথা । জবানী তোমার কাছ থেকে কে শুনবে ?

সিদ্ধা—(ভয়ের অভিনয় করিতে করিতে) আপনারা—

ভাণ্ড—কি ! আমরা

সিদ্ধা—আপনারা আমাকে ধরিয়াছেন, ভয়ে কি বলিতেছি জানি না ।

ভাণ্ড—(সরোষে) এই এখনই জানিবে । ভাস্করক, বাহিরে নিয়ে যাও যতক্ষণ না বলে ততক্ষণ মার ।

গুরুব—অমাত্যের যে আদেশ (তাকে নিয়ে বাহিরে গিয়া আরার আসিয়া) আর্য্য, তাকে যখন মারি, তখন তার বগল থেকে এই শোহরকরা পুঁটলিটি পড়িয়া গেল ।

ভাণ্ড—(দেখিয়া) কুমার এও রাক্ষসের নামে ছাপ দেওয়া ।

মলয়—সখে, এই বোধ করি সেই পত্রের সঙ্গে উপহার হইবে । এটাও মোহর বাঁচাইয়া খুলিয়া দেখাও । (ভাণ্ডারান্ন তাই করিয়া দেখাইল) ।

মলয়—(দেখিয়া) এবে সেই নিজের গা হইতে খুলিয়া যে অলঙ্কার গুলি রাক্ষসকে পাঠাইয়াছিলাম তাই ! চিঠি চন্দ্রগুপ্তের, স্পষ্টই বুঝা বাইতেছে ।

ভাণ্ড—কুমার, এই এখনি সন্দেহ পাকা হইতেছে । ভক্ত, ফের মার ।

পুরুষ—আচ্ছা । (বাহিরে বাইয়া সিদ্ধার্থকের সহিত আবার আসিয়া) এ মার খাইয়া বলিতেছে “কুমারের কাছেই বলিব” ।

মলয়—তাই হউক ।

সিদ্ধা (পায়ে পড়িয়া) কুমার, প্রসন্ন হইয়া অভয় দিন ।

মলয়—ভক্ত, পরাধীনের অভয় তো আছেই, যেমন যেমন ঘটিয়াছে বল ।

সিদ্ধা—কুমার শুভুন । অমাত্য রাক্ষস এই পত্র দিয়া আমাকে চন্দ্রগুপ্তের কাছে পাঠাইয়াছেন ।

মলয়—এবারে জবানীগুলি শুনিতে চাই ।

সিদ্ধা—কুমার, অমাত্য এই বলিয়া দিলেন—আমার এই পাঁচটা মিত্র আপনার প্রতি অহরহ । তাঁরা এই, কুলন্তের—রাজা চিত্রবর্ধা, মলয় নগরের রাজা সিংহনাদ, কাশ্মীরদেশের রাজা পুরুরাক্ষ সিদ্ধুরাজ সিদ্ধুবেণ, পারসীক মেঘনাদ । এঁদের প্রথম তিন রাজা মলয় কেতুর রাজ্য চান, অপর দুইজন তাঁহার বিস্তাসম্পত্তি ও হস্তিসৈন্য । অতএব চাণক্যকে ছাড়াইয়া দিয়া আমার যেমন প্রীতি জন্মাইয়াছেন এদের ও তেমন উপরোক্ত পূর্ব প্রতিশ্রুত কাজ করিতে আজ্ঞা হউক” । এইটুকু জবানী ।

মলয়—(স্বগত) এ কি ! চিত্রবর্ধা প্রভৃতি ও আমার অহিতকারী ! অথবা, তাই বলিয়াই রাক্ষসের উপর এদের এত মেহ । (প্রকাশে) বিজয়া, রাক্ষসকে দেখিতে চাই ।

প্রভী—কুমারের যে আদেশ । (নিজস্ব) ।

(তার পর নিজ বাটাতে আসনে বসিয়া চিন্তায় মগ্ন রাক্ষসের প্রবেশ, সঙ্গে পুরুষ) ।

রাক্ষস—(স্বগত) আমাদের সৈন্ত চন্দ্রশুভের সৈন্তে ছাইরা গিয়াছে ।
আমার মন বস্তুতঃই শুদ্ধ হইতেছে না । কেন বলিব ?

নৈয়ারিকেরা বলেন বাদী প্রতিজ্ঞা প্রমাণের জন্ত যে 'হেতু' উপস্থিত করেন, তাহা যদি পক্ষে অসন্ধিধরূপে বর্তমান থাকে, আর সপক্ষে সর্বদা বর্তমান থাকিয়া অন্বয়বিশিষ্ট হয়, অথচ বিপক্ষে অবর্তমান থাকিয়া ব্যতিরেকযুক্তও হয়, তবেই সেই 'হেতু' হইতে প্রতিজ্ঞাসিদ্ধি হইতে পারে । কিন্তু যে 'হেতু' নিজেই প্রমাণসাপেক্ষ, বা বাহ্য সপক্ষে ও বিপক্ষে সমান, কিংবা বাহ্য পক্ষের বিরোধী, তাহার গ্রহণে বাদীর নিগ্রহ হয় । এইরূপ রাজা যে সৈন্তকে কার্য্যসিদ্ধির জন্ত স্থির করেন, তাহা যদি কুলুকমাগত হইয়া, নিজের পক্ষে সর্বদা থাকিয়া শত্রুপক্ষ হইতে সর্বদা দূরে থাকে, তবেই তাহা হইতে কার্য্যসিদ্ধি হইতে পারে । কিন্তু যে সৈন্ত এখনও সম্পূর্ণ হাত করিতে বাকী আছে, বা বাহ্য সপক্ষ ও বিপক্ষে তুল্যাদয়, কিংবা বাহ্য সপক্ষের বিরোধী, তাহাকে গ্রহণ করিলে রাজার নিগ্রহ হয় । ১০ ।

অথবা এরা কেন চন্দ্রশুভের প্রতি বিরক্ত তাহা জানা গিয়াছে, আর এরা আগেই আমাদের প্রলোভন বাক্য শুনিয়াছে । অতএব ইহাদের দ্বারা আমাদের সৈন্তপূর্ণ হইয়াছে বলিয়া সন্দেহ করা উচিত নয় । (প্রকাশে ভদ্র প্রিয়ংবদক, কুমারের অনুগামী রাজাদিগকে আমার কথায় বল—এখন দিনে দিনে কুমুমপুর কাছে আসিতেছে অতএব আপনারা সৈন্তের অগ্র পশ্চাৎ প্রভৃতি চারিটা বিভাগ বণোচিত সজ্জিত করিয়া চলিতে থাকুন । কেমন করিয়া বলিব ?—

সৈন্তের ব্যূহ রচনা করিয়া সকলের অগ্রে খস ও মগধ বীরেরা আমার পশ্চাতে চলুক; মধ্যভাগে গান্ধার বীরেরা যবন রাজগণের সহিত সাবধানে থাকুক; পশ্চাতে বীর শকরাজেরা চীন ও হুণ সৈন্তে পরিপুষ্ট হইয়া যাইতে থাকুক ! কৌলুত প্রভৃতি বাকী রাজারা পথে কুমারকে বেষ্টন করিয়া চলুক । ১১ ।

প্রিয়ংবদক—অমাত্যের যে আদেশ । (নিষ্ক্রান্ত) ।

প্রতীহারী—(প্রবেশ করিয়া) অমাত্যের জয় হউক । অমাত্য,
কুমার আপনাকে দেখিতে চান ।

রাক্ষস—ভদ্র, একটু দাঁড়াও । কে হে, এখানে কে আছ ?

পুরুষ—(প্রবেশ করিয়া) অমাত্য, আজ্ঞা করুন ।

রাক্ষস—শকটনাসকে বল যে কুমার আমাকে অলঙ্কার ধরাইয়াছেন,
তাই অলঙ্কার ছাড়িয়া কুমারের দর্শনে যাওয়া উচিত নয় । অতএব সেই
যে তিন খানি অলঙ্কার খরিদ করা হইল, তা থেকে একখানি দাও ।

পুরুষ—অমাত্যের যে আদেশ । (বাহিরে গিয়া আবার আসিয়া)
অমাত্য, এই অলঙ্কার ।

রাক্ষস—(অলঙ্কার ধারণ অভিনয় করিয়া ও উঠিয়া) ভদ্রে, রাজার
কাছে যাইবার পথ দেখাইয়া চল ।

প্রতী—অমাত্য আসুন ।

রাক্ষস—(স্বগত) নিয়োগরূপ বস্ত্র নির্দোষ লোকের পক্ষেও বড়ই
আশঙ্কার বিষয় । কেন, বলিব ?

প্রথমটা, খাঁর সেবা করা যায় তাঁকে, অবশ্য ভয় করিয়া চলিতে হয় ।
তারপর যারা তাঁর কাছে থাকে তাদের দরুণ ভয় অন্তরে লাগিয়াই
থাকে । অধিকন্তু, যারা উচ্চ পদে আছে, তাদের পদ খেলের অন্তরে
হিংসা জন্মায় । বস্তুতঃ উচ্চ কর্মচারীর উর্দ্ধে আরোহণ ঠিক তদনুরূপ
পতন ঘটাইয়া থাকে ।

প্রতীহারী—(খানিকটা চলিয়া) অমাত্য, এই কুমার । আপনি
অগ্রসর হউন ।

রাক্ষস—(দেখিয়া) এই যে, কুমার বসিয়া আছেন ।

ইনি পায়ের অঙ্গুলের প্রতি দৃষ্টি নিশ্চল ভাবে স্থাপিত করিয়া আছেন ।
মন সেখানে নাই । দৃষ্টি শূন্য, তাই আঙ্গুলগুলি পৃথক করিয়া গ্রহণ করিতে
পারিতেছে না । মুখচন্দ্র নত করিয়া হাতের উপর বহন করিতেছেন যেন
উহা উপস্থিত গুরুতর কার্য্যাবলির ভায়েই নম্র হইয়া গিয়াছে । ১০ ।

(নিকটে বাইয়া) কুমারের জয় হউক ।

মলয়—আর্য্য, প্রণাম করি । এই আসন, বসুন ! (রাক্ষসের তথা-
করণ) আর্য্য, অনেকক্ষণের পর আপনাকে দেখিলাম, তাই উদ্দিগ্ন
হইয়াছি ।

রাক্ষস—কুমার, যাত্রার বিলের প্রতিবিধান করিতেছিলাম, তাই
বিলম্ব হইল ও কুমারের অসুযোগের ভাগী হইলাম ।

মলয়—আর্য্য, যাত্রায় কি রকম প্রতিবিধান করিলেন শুনিতে চাই ।

রাক্ষস—কুমার, অসুগামী রাজাদিগকে এই আদেশ দিলাম (“সৈন্তের
ব্যূহ রচনা করিয়া” ইত্যাদি পূর্বোক্তের আবৃত্তি) ।

মলয়—(স্বগত) এ কি ! যারা আমাকে মারিয়া চন্দ্রশুপ্তের সেবা
করিতে উত্তম, তারাই যে আমাকে ঘিরিয়া আছে । (প্রকাশ্যে) আর্য্য,
কুম্ভমপুরে যান, বা সেখান থেকে আসে, এমন কেউ আছে ?

রাক্ষস—এখন যাওয়া আসার কাজ ফুরাইয়াছে । অল্প দিনের মধ্যে
আমরাই সেখানে বাইব ।

মলয়—(স্বগত) বুঝিলাম । (প্রকাশ্যে) যদি তাই, তবে কেন
আর্য্য এই লোকটাকে পত্র দিয়া পাঠাইলেন ?

রাক্ষস—(দেখিয়া) কি ! সিদ্ধার্থক ! ভদ্র, একি ?

সিদ্ধা—(লজ্জার অভিনয় করিয়া সজল নেত্রে) অমাত্য মাগ করুন,
মার খেয়ে—(অর্দ্ধোক্তে ভয়ে অধোমুখে অবস্থান) ।

মলয়—ভাগুরায়ণ, মনিবের সাক্ষাতে ভয়ে বা লজ্জায় এ কিছ
বলিবে না, তুমিই নিজে আর্য্যকে বল ।

শাপ্ত—কুমারের যে আদেশ । অমাত্য, এ বলিতেছে যে অমাত্য
আমাকে এই দিয়া ও জবানী বলিয়া দিয়া চন্দ্রশুপ্তের নিকটে
পাঠাইয়াছেন ।

রাক্ষস—ভদ্র সিদ্ধার্থক, সত্য কি ?

সিদ্ধা—(লজ্জার অভিনয় করিয়া) মার খেয়ে আমি এই কথা বলিয়াছি ।

রাক্ষস—এ মিথ্যা কথা। মার খেয়ে লোকে কি না বলে ?

মলয়—সখে ভাগুরায়ণ, পত্র খানি দেখাও, জবানীটা এই চাকর বলিবে।

ভাগু—অমাত্য, এই চিঠি।

রাক্ষস—(পড়িয়া) কুমার, এটা শত্রুর চাল।

মলয়—পত্রের সঙ্গী উপহারস্বরূপ আর্ষ্য এই অলঙ্কারও পাঠাইয়াছেন। তবে এ শত্রুর চাল কিসে ?

রাক্ষস (আভরণ দেখিয়া) কুমার এগুলি আমাকে দিয়াছিলেন, আমিও কোনও কার্যে তুষ্ট হইয়া সিদ্ধার্থকে দিয়াছিলাম।

ভাগু—এমন জিনিসের, বিশেষতঃ যে জিনিস কুমার প্রসন্ন হইয়া নিজের গা হইতে খুলিয়া দান করিয়াছেন তেমন জিনিসের, দামের পাত্র কি এই ?

মলয়—আর্ষ্য লিখিয়াছেন “জবানী যা, তা সিদ্ধার্থক হইতে গুনিবেন”!

রাক্ষস—কার কাছ থেকে জবানী ? কার কাছে জবানী ? চিঠিই তো আমার নয়।

মলয়—এ ছাপ তবে কার ?

রাক্ষস—ধূর্তেরা জাল ছাপ প্রস্তুত করিতে পারে।

ভাগু—কুমার, অমাত্য ঠিক কথাই বলিয়াছেন। ভদ্র সিদ্ধার্থক, এ পত্র কার লেখা ?

সিদ্ধা—(রাক্ষসের দিকে চাহিয়া মৌনে অধোমুখে অবস্থান)।

ভাগু—ভদ্র, আর মার খেয়ে কাজ নাই। বল।

সিদ্ধা—আর্ষ্য শকটদাসের।

রাক্ষস—কুমার, যদি শকটদাস লিখিয়া থাকে তবে ধরুন আমিই লিখিয়াছি।

মলয়—বিজয়া, শকটদাসকে দেখিতে চাই।

প্রভী—কুমারের যে আদেশ।

ভাণ্ড—(স্বগত) কথা ঠিক না হইলে আৰ্য্য চাণক্যের চরেরা তাহা বলে না। শকটদাস আসিয়া যদি এ সেই লেখা বলিয়া চিনিয়া ফেলে, তবে আগেকার কথা প্রকাশ করিয়া ফেলিতে পারে। তাহা হইলে মলয়কেতুর সন্দেহ হইতে পারে, ও তাবৎ চালুটির উপরেই তাহার অশ্রদ্ধা জন্মিতে পারে। ভাল, এই রকম বলা যাউক। (প্রকাশ্যে) কুমার, শকটদাস কখনও অমাত্য রাক্ষসের সাক্ষাতে বলিবে না যে, সে লিখিয়াছে। অভাব উহার আর একটা লেখা আনা হউক। অক্ষরের মিল হইতেই এটা বুঝা যাইবে।

মলয়—বিজয়া, তাই কর।

প্রতী—কুমার, মুদ্রাও ?

মলয়—ছুইই আন।

প্রতী—কুমারের যে আদেশ। (বাহিরে যাইয়া আবার আসিয়া) কুমার, এই একখানি শকটদাসের নিজ হাতে লেখা, পত্র, আর এই মুদ্রা।

মলয়—(ছুইই দেখার অভিনয়) আৰ্য্য, অক্ষরের মিল আছে।

রাক্ষস—(স্বগত) অক্ষরের মিল আছে! শকটদাস যে মিত্র তাই অক্ষরের মিল নাই!

তবে কি শকটদাস অস্থায়ি অর্থের দিকে লোভ করিল, স্থায়ি বশের দিকে চাহিল না? স্ত্রী ও পুত্রের কথা ভাবিল, স্বামিভক্তি ভুলিয়া গেল ? ১৪।

অথবা তাতে আর সন্দেহ কি ?

এই মুদ্রাটা সব সময় তারই হাতে থাকে; চালের গোড়া এই পত্র খানি তারই হাতের লেখা, একথা তার অল্প লেখা হইতে বুঝা যাইতেছে; সিদ্ধার্থক তার গুহ্যং। শক্ররা বিচ্ছেদ ঘটাত্তে মজবুত; স্পষ্টই বুঝা যায়, প্রাণের দায়ে শকট তাদের সঙ্গে জুটিয়া প্রভুর স্নেহ ভুলিয়া গিয়াছে ও এই জঘন্য ব্যাপারের অহুষ্ঠান করিয়াছে। ১৫।

মলয়—(দেখিয়া) আৰ্য্য লিখিয়াছেন,—“মহাশয় যে তিনখানি

অলঙ্কার পাঠাইয়াছেন তা পাওয়া গেল” এ কি তারই একখানি ? (লক্ষ্য করিয়া স্বগত) এ কি ! এ অলঙ্কার যে পূর্বে বাবার গায়ে ছিল ! (প্রকাশ্যে) আর্ঘ্য, এ অলঙ্কার কোথায় পাইলেন ?

রাক্ষস—সওদাগরের কাছ থেকে খরিদ করা হইয়াছে ।

মলয়—বিজয়া, এ অলঙ্কার খানি চিনিতে পার কি ?

প্রভী—(দেখিয়া সজলনেত্রে) কুমার, কেন চিনিব না ? এখানি পর্বতেশ্বর, ষাঁর নাম নিলে পুণ্য হয়, পরিভেন ।

মলয়—(সজলনেত্রে) হা পিতঃ. আপনি আমাদের কুলের ভূষণ ছিলেন, ভূষণ আপনি ভালবাসিতেন । এ সব আপনারই গায়ের যোগ্য ও সর্বদা পরিহিত অলঙ্কার । এ গুলি ধারণ করিলে আনন্দে আপনার মুখখানি উজ্জ্বল হইত, তখন আপনাকে নক্ষত্রে ভূষিত শরৎকালের প্রদোষের স্থায় দেখাইত । ১৬ ।

রাক্ষস—(স্বগত) এ কি ! পূর্বে পর্বতেশ্বর ধারণ করিয়াছেন বলুছে যে ! সত্য সত্য, এ তাঁরই অলঙ্কার । এ গুলিও চাণক্যের পাঠানো সওদাদারেরাই আমার কাছে বেচিয়া গিয়াছে !!

মলয়—আর্ঘ্য, যে অলঙ্কার পূর্বে বাবার গায়ে ছিল, বিশেষতঃ যে গুলি পরে চন্দ্রশুপ্তের হাতে পড়িল, সে গুলি সওদাগরেরা বেচিল এ কথা খাটে না । অবধা ঠিক খাটে ! কিসে বলিব ?

চন্দ্রশুপ্তই বেচিয়াছে, তার খুব বেশী লাভ করার ইচ্ছা হইয়াছে । আপনি ক্রুর, আমাকেই আপনি এ গুলির মূল্যরূপে স্থির করিয়াছেন । ১৭

রাক্ষস—আহা হা ! শত্রুর চাল কি লুক্কর মিশ খাইয়াছে ! কিসে, বলিব ?

“পত্র আমার নয়” এ জবাব এ ক্ষেত্রে হয় না, কারণ মুদ্রা আমার ! “শকট আমার সহিত মিত্রতা ভাঙ্গিয়া এ কাজ করিয়াছে” এ কথা লোকে কিসে বিশ্বাস করিবে ? মৌর্য্য রাজা, তিনি অলঙ্কার বিক্রয় করিয়াছেন ইহাই বা সম্ভব বলিয়া কেমনে করিবে ? অতএব এ ব্যাপারে বরং স্বীকারই ভাল, ইতর লোকের মত উত্তর দেওয়া ঠিক নয় । ১৮ ।

মলয়—আর্য্যকে এই কথাটা জিজ্ঞাসা করি—

রাক্ষস—(অশ্রুপূর্ণনেত্রে) কুমার, যিনি আর্য্য তাঁকে জিজ্ঞাসা করুন আমি এখন অনার্য্য হইয়া পড়িয়াছি ।

মলয়—সেখানকার রাজা মৌর্য্য আপনার প্রভুর পুত্র, প্রভুর ছায় সেব্য ; আর এখানে আমি আপনার মিত্রপুত্র ও আপনার পরিচর্য্যায় নিরত । সেখানে যে অর্থ পাইবেন তাহা সে আপনাকে দিবে তবে পাইবেন ; আর এখানে আপনার নিজের মতে যখন বাহা ইচ্ছা আপনি আমাকে দিতেছেন । সেখানে আদর করিয়া লইয়া গেলেও পদটা দাসত্ব সন্দেহ নাই, আর এখানে আপনারই প্রভুত্ব । এর পর আর বেশী স্বার্থটা কি আপনি চান যে আজ অনার্য্য হইলেন ? ১১ ।

রাক্ষস—কুমার, এমন উদার কথাগুলি বলিয়া আপনিই আমাকে উত্তরটা দিয়া দিলেন । কিসে, বলিব ?

(যুদ্ধদের জায়গায় অশ্রুদ ও অশ্রুদের স্থানে যুদ্ধদ বশাইয়া “সেখানকার রাজা মৌর্য্য ইত্যাদির আবৃত্তি)*

মলয়—(পত্র ও অলঙ্কারের পুঁটলি দেখাইয়া) তবে এগুলি কি ?

রাক্ষস—(সবাঞ্চে) বিধাতার খেলা ; কিসে, বলিব ?

প্রভু আমার সাধু ছিলেন তাঁহার বুদ্ধি মার্জিত ছিল ; তিনি কাজের আদর করিতেন ও তাহা ভুলিতেন না । তিনি লোক চিনিত্তে পারিতেন আমি চাকর ছিলাম—অপমানের পাত্র ছিলাম—তথাপি স্নেহে তিনি আমাকে পত্রদের অপেক্ষা হীন মনে করিতেন না । যে পাণ বিধাতা

* তাতে এই হয়—“সেখানকার রাজা মৌর্য্য আমার প্রভুর পুত্র, প্রভুর ছায় সেব্য ; আর এখানে আপনি আমার মিত্র পুত্র ও আমার পরিচর্য্যায় নিরত । সেখানে যে অর্থ পাইব তাহা সে আমাকে দিবে তবে পাইব ; আর এখানে আমার নিজের মতে যখন বাহা ইচ্ছা আমি আপনাকে দিতেছি । সেখানে আদর করিয়া লইয়া গেলেও পদটা দাসত্ব সন্দেহ নাই ; আর এখানে আমারই প্রভুত্ব । এর পর আর বেশী স্বার্থটা কি আমি চাই যে আজ অনার্য্য হইলাম” ? ১১ ।

সেই মহারাজকে, আমার সেই প্রভুকে মারিয়াছে, সেই বিধাতাই মানুষের চেষ্টার উচ্ছেদ করিবে বলিয়া, আমার পুরুষকার বিফল করিবে বলিয়া, এই বিপুল খেলা খেলিয়াছে । ২০ ।

মলয়—(সরোবে) কি ! এখনও লুকাইতেছ ? এ বিধির খেলা লোভের খেলা নয় ? অনাৰ্য্য—

এয় আগে তীর বিষ প্রয়োগ করিয়া একটা দারুণ কত্তা তুমি করিয়া রাখিয়াছিলে । পিতা সরলহৃদয়, সহজে লোককে বিশ্বাস করিতেন, তুমি কৃতব্র সেই কত্তা দ্বারা পিতার নাম মাত্র অবশিষ্ট রাখিলে ; আর এখন আমি আদর করিয়া মন্ত্রণার ভার তোমার উপর দিয়াছি, কি আশ্চর্য্য ! তুমি কি না আমার এই শরীর একবারে উড়াইয়া দেওয়ার জন্য একখানি মাংসের টুকরার মত শত্রুর কাছে বেচিতে বসিয়াছ !! ২১ ।

রাক্ষস—(স্বগত) এ আবার এক গোদের উপর বিবকোড়া !! (প্রকাশ্যে—কাণ চাপাদিয়া) পাপ কথা বলিবেন না । পাপ কথা বলিবেন না ! আমি পর্বতেশ্বরের উপর বিবকত্তা লাগাই নাই ।

মলয়—বাবাকে তবে কে মারিল ?

রাক্ষস—এবিষয়ে দৈবকে জিজ্ঞাসা করিতে হয় ।

মলয়—(সক্রোধে) দৈবকে জিজ্ঞাসা করিতে হয় ! সন্ন্যাসী জীব-সিদ্ধিকে নয় !!

রাক্ষস—(স্বগত) কি ! জীবসিদ্ধিও চাণক্যের চর ! হয় ! রিপুра আমার হৃদয়টা পর্য্যন্ত অধিকার করিয়া রাখিয়াছে !!

মলয়—(সক্রোধে) ভাস্করক,সেনাপতি শিখরসেনকে বল—“কুবুতের রাজা চিত্রবর্মা, মলয়রাজ সিংহনাদ, কাশ্মীররাজ পুরুরাক্ষ, সিদ্ধুরাজ সুবেণ, পারসীকরাজ মেঘনাদ, এই পাঁচজন রাক্ষসের সহিত মিত্রতা করিয়া আমার শরীরে আঘাত করিয়া চন্দ্রগুপ্তের সেবা করিবে স্থির করিয়াছে । এদের প্রথম তিনটি আমার রাজ্য চায়, তাদের গভীর গর্ভে ফেলিয়া উপরে ধূলিচাপা দাও । আর দুইটি আমার হস্তী সৈন্য চায়, তাদের হাতী দিয়াই মার” ।

পুরুষ—কুমারের যে আদেশ। (নিঃশব্দ)।

মলয়—(সক্রোধে) রাক্ষস, রাক্ষস। আমি বিশ্বাসঘাতক রাক্ষস নই, আমি মলয়কেতু বটে। অতএব যাও সৰ্ব্বপ্রাণে যাইয়া চন্দ্রশুপ্তের আশ্রয় লও। দেখ—

কুনীতি যেমন ধর্ম, অর্থ, কাম এই তিনের একসঙ্গে উচ্ছেদ করিতে পারে, তেমন আমি, বিষ্ণুশুপ্ত ও মৌর্য্য তোমাকে সঙ্গে করিয়া আসিলেও নাশ করিতে পারি। ২২।

তাশু—কুমার, আর সময় নষ্ট করিয়া কাজ নাই। এখন কুসুমপুরের অবরোধের জন্ত সৈন্যদিগকে আদেশ দিন।

সৈন্যর অশ্বের খুরপুটের আঘাতে ভূমি হইতে মহাপ্রমাণ ধূলির স্তম্ভ উঠিতে থাকুক। হস্তীর মদজলে সেগুলি ভূমি হইতে বিচ্ছিন্ন হইয়া বায়ুবশে উড়িয়া গিয়া শক্রগণের মাথায় পড়ুক, ও তাহাতে গোড়স্ত্রীদিগের লোভপ্ররাগে স্তবাসিত গাওস্থল ধূসর বর্ণ হইয়া যাউক, রাশীকৃত ভ্রমরের ছায় কৃষ্ণবর্ণ ও কুঞ্চিত কেশরাশির কৃষ্ণতা কিয়ৎ পরিমাণে কম হউক। ২৩।

(পরিজন সহ মলয়কেতুর নিঃশব্দ)

রাক্ষস—(আবেগের সহিত) হা ধিক্! কি কষ্ট! চিত্রবর্মা প্রভৃতি বেচারীরাও মারা পড়িল! তবে কি স্ত্রীদের নাশের জন্তই রাক্ষসের এত সব চেষ্টা, শক্রনাশে জন্ত নয়? তা হলে আমি হতভাগা এখন কি করি?

সব ছাড়িয়া দিয়া তপোবনে যাইব কি? মনে প্রতিহিংসা প্রবল রহিয়াছে, তপস্যায় তাহা থাকিবে না। শক্র বাঁচিয়া থাকিতেই প্রভুর অহুগামী হইয়া আত্মত্যাগ করিব কি? এ তো স্ত্রীলোকের কাজ আমার মত বীরের সাজে না। তবে কি এই অসি হাতে শক্র সৈন্যের উপর গিয়া পড়িব? না এইটাই ঠিক হইত যদি আমার ছায় অকৃতজ্ঞকে চন্দনদাসকে মোচন করিবার উৎকট ইচ্ছা বাধা না দিত। ২৪।

(সকলের নিঃশব্দ)

পঞ্চম অঙ্ক।

ষষ্ঠ অঙ্ক

(চন্দ্রশেখরের রাজধানী)

(তারপর অলঙ্কার পরিয়া সিদ্ধার্থকের প্রবেশ)

সিদ্ধা—নবজলধরশ্রাম কেশিহস্তা কেশবের জয় হউক। লোক-
লোচনের চন্দ্রস্বরূপ চন্দ্রশেখরের জয় হউক। আৰ্য্য চাণক্যের নীত শত্রু-
বর্গের দমন করিয়াছে, বিজয়ের তাবৎ কার্য্য সিদ্ধি করিয়াছে, তাহার
জয় হউক। ১।

এখন অনেক দিনের পর প্রিয়বয়স্ৰ সমিদ্ধার্থককে বাইয়া, দেখি।
(পরিক্রমণ করিয়া ও দেখিয়া) এই যে আমার প্রিয় বয়স্য সমিদ্ধার্থক
এই দিকেই আসিতেছে। বাই, এর কাছে বাই।

(তারপর সমিদ্ধার্থকের প্রবেশ)

সমিদ্ধা—

যে মিত্রের কথা সর্বদা মনে হয়, যে দুঃখের সময়ে চন্দ্রের মত
আহ্লাদকর, ও বাড়ীতে উৎসব হইলে নিজেও আনন্দে উৎফুল্ল হয়, তার
বিরহে ঐশ্বৰ্য্য হইতে আনন্দ না হইয়া দুঃখই হয়। ২।

শুনিলাম মলয়কেতুর শিবির হইতে প্রিয় বয়স্য সিদ্ধার্থক ফিরিয়া
আসিয়াছে। তাকে খুঁজি। (চলিয়া ও দেখিয়া) এই যে সিদ্ধার্থক !

সিদ্ধা—(নিকটে গিয়া) এ কি ! সমিদ্ধার্থক যে ! প্রিয় বয়স্য, স্মৃথে
আছ তো ? (পরস্পর আলিঙ্গন)।

সমিদ্ধা—~~কিসে~~ কিসে ? তুমি যে এত দিনের প্রবাসের পর আসিয়াও
আজ আমার বাড়ী গেলে না।

সিদ্ধা—বয়স্য রাগ করিও না। দেখিবামাত্র আৰ্য্য চাণক্য আদেশ

করিলেন—“সিদ্ধার্থক, যাও, এই সূত্থের সংবাদ চক্ষুশ্রীকে বলিয়া আইস”। তার পর তাঁহাকে বলিয়া, রাজপ্রসাদ ভোগ করিয়া প্রিয়বয়স্যকে দেখিতে তোমারই বাড়ী চলিয়াছি।

সমিদ্ধা—বয়স্য, যদি, আমার শুনিবার মত হয়, তবে বল দেখি কি সে সূত্থের সংবাদ যা তুমি প্রিয়দর্শন চক্ষুশ্রীকে বলিলে।

সিদ্ধা—বয়স্য, তোমার কাছেও কি না বলিবার কিছু আছে? তবে শুন—ব্যাপারটা এই যে হতভাগ্য মলয়কেতু চাণক্যের নীতিতে হতবুদ্ধি হইয়া রাক্ষসকে তাড়াইয়া দিল ও চিত্রবর্মা প্রভৃতি প্রধান পাঁচটা রাজাকে মারিয়া ফেলিল। তারপর মিত্ররাজেরা বুঝিল, এ দুরাচার অশ্রু পশ্চাৎ না দেখিয়া কাজ করে; তখন ভয় পাইয়া মলয়কেতুর রাজ্য ছাড়িয়া নিজের রাজ্যে চলিয়া গেল। সামন্ত রাজাদের সকলের হৃদয় অবসন্ন হইয়া পড়িল। মলয়কেতুর অবশিষ্ট সৈনিক পরিবার ভয়ে আকুল হইয়া গেল। এই অবসরে ভদ্রভট, পুরুষদত্ত, ভিঙ্গরাত, বলগুপ্ত, রাজসেন, ভাঙ্করায়ণ, রোহিতাক্ষ, বিজয়বর্মা, ইত্যাদি সকলে কৌশলে মলয়কেতুকে ধরিয়া বাধিয়া ফেলিল।

সমিদ্ধা—বয়স্য, সকলে বলে ভদ্রভট প্রভৃতি দেব চক্ষুশ্রীর প্রতি বিরক্ত হইয়া মলয়কেতুর আশ্রয় লইয়াছে। তবে, কুকবির করা নাটকের মত আরম্ভে এক, শেষে আর এক, এ কেন?

সিদ্ধা—বয়স্য, দৈবের গতির স্থায় চাণক্যনীতির গতি অশ্রুতপূর্বক। তাকে নমস্কার।

সমিদ্ধা—তার পর, তার পর।

সিদ্ধা—তার পর আর্ঘ্য চাণক্য বিস্তর বাছা বাছা সৈনিক লইয়া নগর হইতে বাহির হইয়া সকল রাজবর্গ সমেত তাবৎ য়েচ্ছ সৈন্ত বন্দী করিয়া লইলেন।

সমিদ্ধা—বয়স্য, সে কোথায়?

সিদ্ধা—ঐ যেখানে—

বিজয়ের সাজে সজ্জিত হস্তীগুলি মদের অতি প্রবল দর্পে সজ্জল মেঘের অহুকরণ করিয়া গর্জন করিতেছে, আর অশ্বগুলি কশাঘাতের ভয়ে কাঁপিতে কাঁপিতে স্বরিত গতিতে আসিয়া একত্র হইতেছে । ৩ ।

সমিদ্ধা—বয়স্য, সে কথা যাউক । আৰ্য্য চাণক্য ও রকম করিয়া সকল লোকের সাক্ষাতে কাজ ছাড়িয়া দিয়া বসিয়া রহিলেন, আর এখন সেই মন্ত্রীপদেই আবার গিয়া বসিলেন কেন ?

সিদ্ধা—তুমি দেখিতেছি অতি ছেলে মানুষ । যে আৰ্য্যচাণক্যচরিত্রে অমাত্য রাক্ষসও বুঝিতে পারেন নাই, তাই তুমি বুঝিতে চাহিতেছ !

সমিদ্ধা—বয়স্য, অমাত্য রাক্ষস এখন কোথায় ?

সিদ্ধা—মলয়কেতুর শিবির যখন ভয়ে আকুল হইয়া পড়িল, তখন সেখান হইতে বাহির হইয়া পাটলিপুত্রে আসিয়াছেন । উদ্বৃষর নামে চর তাঁহার পশ্চাৎ পশ্চাৎ ছিল, সে আসিয়া আৰ্য্য চাণক্যকে বলিল ।

সমিদ্ধা—বয়স্য, অমাত্য রাক্ষস নগর ছাড়িয়া নন্দরাজ্য ফিরাইয়া আনিবার জন্ত তেমন ভাবে চেষ্টা করিয়া অকৃতকার্য্য হইলেন আর এখন সেই পাটলিপুত্রেই ফিরিয়া আসিলেন ?

সিদ্ধা—বয়স্য, মনে হয় চন্দনদাসের স্নেহে আসিলেন ।

সমিদ্ধা—বয়স্য, দেখিতেছি চন্দনদাসের যেন মুক্তি হইবে ।

সিদ্ধা—সে হতভাগার মুক্তি কিসে ? তাকে এখনই আৰ্য্য চাণক্যের আজ্ঞায় বধ্যভূমিতে লইয়া গিয়া আমরা দুজন মারিব !

সমিদ্ধা—(সজ্জোখে) আৰ্য্য চাণক্যের কি আর কোনও ঘাতকজন নাই যে এমন একটা নৃশংস কাজে আমাদের গকে নিযুক্ত করিলেন ?

সিদ্ধা—(বয়স্য, সংসারে এমন কে আছে যে প্রাণ লইয়া বাঁচিয়া থাকিতে চাহিয়া আৰ্য্য চাণক্যের আজ্ঞার বিরোধী হইবে ? তবে এস, চণ্ডালের বেঘ ধরিয়। চন্দনদাসকে বধ্যস্থানে লইয়া যাই ।

(উভয়ে নিঃশব্দ) ।

প্রবেশক

(তার পর রজ্জু হাতে করিয়া পুরুষের প্রবেশ)

পুরুষ—চাণক্যের নীতি যেন একগাছা কাঁসির দড়ি । এ ছয় স্তম্ভের সংযোগে দৃঢ় হইয়াছে । চারি উপায় ক্রমে খাটাইয়া উহার এক মাথায় কাঁস করা হইয়াছে । ঐ কাঁসে শত্রু পড়িলে পরে দড়ী ঝুঁ হইয়া যায় । সেই নীতির জয় হউক । ৪ ।

(চলিয়া ও দেখিয়া) আৰ্য্য চাণক্যের কাছে উদ্বৃষর যে জায়গার কথা বলিয়াছিল এ সেই জায়গা । আৰ্য্য চাণক্যের আদেশ, এইখানে আসিয়া অমাত্য রাক্ষসকে খুঁজিয়া লইতে হইবে । (দেখিয়া) এই যে মাথায় কাপড় মুড়ি দিয়া অমাত্য রাক্ষস এই দিকেই আসিতেছেন । বাগানের এই গাছগুলির আড়ালে লুকাইয়া দেখি ইনি কোথায় বসেন । (চলিয়া দাঁড়াইল) ।

(তার পর যথানির্দিষ্ট সশস্ত্র রাক্ষসের প্রবেশ)

রাক্ষস—(অশ্রুপূর্ণনেত্রে) কি কষ্ট ! ওগো কি কষ্ট !

কুলটা স্ত্রী যেমন আশ্রিতব্যক্তির মৃত্যুতে কাতর হইয়া পড়ে, সেইরূপ নন্দের মৃত্যুতে কাতর হইয়া শ্রী অশ্রু গোত্রে চলিয়া গেল ! প্রজারা পরের পশ্চাতে চলিতেই জানে, তারাও নন্দে ভক্তি ত্যাগ করিয়া সেই শ্রীরই অনুসরণ করিল ! যারা নিতান্ত বিশ্বাসী, তারা যথাসাধ্য চেষ্টা করিয়াও ফল পাইল না, কাজের ভার ছাড়িয়া দিল ! অথবা তাদের দোষ নাই, প্রভুর অভাবে তারা মস্তকহীন হস্ত পদাদির মত হইয়া পড়িয়াছে, তারা আর কি করিতে পারে ? ৫ ।

আবার দেখ—

ছিদ্র পাইয়া জগতের অধীশ্বর মহাকুলীন পতি দেব নন্দকে ছাড়িয়া, শ্রী দুশ্চরিত্রা বুঘলীর মত বুঘলের সঙ্গে বাইয়া জুটিল, আর সেখানে পাকা হইয়া রহিয়া গেল । এ ব্যাপারে আমরা কি করিব ? দৈব শত্রু হইয়া আমাদের চেষ্টা বিফল করিতেছে । ৬ ।

প্রভু তাঁর পক্ষে নিতান্ত অযোগ্য রকমে স্বর্গে গেলেন, তার পর আমি পর্বতেশ্বরকে হাত করিয়া বিশেষ চেষ্টা করিলাম । পর্বতেশ্বরও মারা

পড়িলেন। কিন্তু আমার চেষ্টা খামিল না, তাঁর পুত্রকে আশ্রয় করিয়া খাটলাম, তথাপি ফল হইল না! বস্তুতঃ দৈবই নন্দকুলের শত্রু, সে ব্রাহ্মণ উপলক্ষ মাত্র, প্রকৃতপক্ষে শত্রু নয়। ৭।

অহো! সে স্নেহের কি একটুও বিবেচনা নাই! কিসে বলিব?

বীজ যেমন নষ্ট হইয়া গেলে আর গজায় না, সেই রূপে প্রভু আমার মারা গেলেন, আমি তথাপি তাঁহারই সেবা করিতেছি! সেই রাক্ষস অক্ষতদেহ থাকিয়া শত্রুর সঙ্গে কি সন্ধি করিতে পারে? সেই স্নেহের মনে বিবেচনা শক্তির সম্পূর্ণ অভাব, সে এই মোটা কথাটা একবার ভাবিয়া দেখিল না! অথবা বেচারীকে দৈবে মারিয়াছে অকারণ তাহার দোষ দিই; দৈবে আহত ব্যক্তির বুদ্ধি সব ওলটপালট হইয়া যায়। ৮।

তা এখনও শত্রুর হাতে না হয় প্রাণ দিবে, কিন্তু রাক্ষস চন্দ্রশুণ্ডের সহিত সন্ধি করিবে না। অথবা কথার মত কাজ করি নাই এ অধ্যাত্তিই বরং হউক, কিন্তু শত্রুর চালে ঠকিয়া গিয়াছি এ অধ্যাত্তি ভাল নয়। (চারিদিক দেখিয়া অশ্রুজলের সহিত) এগুলি কুম্ভমপুরের সহরতলীর সেই সব জায়গা যে গুলি প্রভুর পদসঙ্গারে পবিত্র হইয়া গিয়াছে।

এখন এখানে প্রভুকে ছাড়া কুম্ভমপুরের জায়গাগুলি দেখিয়া—টিক এই খান্টায় প্রভু ঘোড়ায় চড়িয়া চললক্ষ্যে বাণ মারিবেন বলিয়া ধনু টানিলেন, লাগাম আলগা হইয়া পড়িল, ঘোড়া প্রবল বেগে ছুটিল তথাপি লক্ষ্য ভেদ করিলেন। এই বাগানগুলিতে তিনি বাস করিয়াছিলেন। এ জায়গায় রাজাদের সঙ্গে আলাপ করিয়াছিলেন। এই সকল কথা মনে হয় ও প্রবল দুঃখের উদয় হয়। ৯।

তবে আমি হতভাগা কোথায় যা বাই? (দেখিয়া) আচ্ছা! ঐ একটা ভাঙ্গা বাগান দেখা বাইতেছে। ঐটাতে ঢুকিয়া কোনও স্থান হইতে চন্দনদাসের সংবাদ লইব। পুরুষের যে ভালমন্দ দশা পরিবর্তন হয়, আর্গে থাকিতে তার কিছুই বুঝা যায় না। কেন বলুছি, বলবো?

আগে যখন নগরের বাহিরে বাইতাম, রাজার মত বাইতাম, হাজার

রাজা আমার বিরিয়া চলিত, প্রতিপদের চক্ষুকে যেমন লোকে দেখায়, সেইরূপ পৌরেরা এ ওকে আঙ্কুল দিয়া আমার দেখাইয়া দিত, আমিও ধীরে ধীরে চলিতাম। আর এখন আবার সেই আমিই সেই নগরেই বিকলপ্রযত্ন চোরের মত ভয়ে দৌড়িয়া এই ভাঙ্গা বাগানে প্রবেশ করিতেছি। ১০।

অথবা আশ্চর্য্য কি ? ধীর প্রসাদে আমার এসব সম্মান হইত, তিনি তো আর বাঁচিয়া নাই। (প্রবেশের অভিনয় করিয়া এ দেখিয়া) হা ! এ ভাঙ্গা বাগানের চেহারা কি বিশ্রী হইয়াছে ! এখানে—

পরমমথ্বে নির্মিত বাড়ীখানি মহাশ্রমে প্রতিষ্ঠিত বংশের শ্রায় ভাঙ্গিয়া পড়িয়াছে। পুষ্করিণীটা স্তম্ভদের নাশে সাধুর হৃদয়ের শ্রায় শুকাইয়া গিয়াছে। গাছগুলি গুণহীন রাজার সংশ্রবে নীতির মত ফলশূন্য। জমী কুপরামর্শে মুর্খের মন মেমন হয় তেমনই ঘাসে আচ্ছাদিত হইয়া গিয়াছে। ১১।

আবার দেখ—

গাছের ডালগুলি কুঠারের আঘাতে ক্ষত বিক্ষত হইয়া আছে, যেন তাতে তাদের বড়ই কষ্ট হইয়াছে। ডালে পায়রার দল বসিয়া সর্বদা কুজন করিতেছে, যেন ডালই ক্ষতের বেদনায় কাঁদিতেছে। আবার সাপগুলি ডালে জড়াইয়া ধরিয়া ফোস ফোস করিতেছে, তাদের খোলসু ডালের স্থানে স্থানে জড়াইয়া আছে, যেন তারা চিরপরিচিত শাখার হুঃখে হুঃখিত হইয়া দীর্ঘনিশ্বাস ফেলিতে ফেলিতে নিজের খোলস ছিঁড়িয়া লইয়া ষাগুলি বাঁধিয়া দিতেছে। ১২।

আবার এই বেচারী গাছগুলি বিপদে পড়িয়া যেন শ্মশান বাত্রা করিতে বসিয়াছে—ডাল কাটাতে ছায়া গিয়াছে, রৌদ্রে গাছগুলি মলিন হইয়া পড়িয়াছে। জায়গায় জায়গায় পোকায় ছিদ্র করিয়াছে তাহা দিয়া রস গড়াইতেছে, যেন গাছ রক্ত বমন করিতেছে ও তাহাতে তাহাদের ভিতরের শুষ্কতা আরও বাড়িয়া বাইতেছে। ১৩।

এ বাড়ীর যেমন বিষম দশা পরিবর্তন, তাতে পাথরের পাট যেখানে সেখানে পাওয়া যায়; এই তাহারই একখানিতে মুহূর্তকাল বসিয়া বিশ্রাম করি। (বসিয়া ও শুনিয়া) এ কি! এ সময়ে ঢাক ও শঙ্খের প্রবল শব্দে মিশ্রিত আনন্দের বাজনা কিসের ?

এ যে—

বড় বড় বাড়ীগুলিতে ঢুকিল ও তখনই প্রতিধ্বনি রূপে বাহির হইয়া আসিল যেন বাড়ীগুলি উহা পান করিয়া পরিমাণে অনেক বেশী বলিয়া বমি করিয়া ফেলিল। তার পর যেন এই ঢাক ও শঙ্খের প্রবল শব্দে মিশ্রিত আনন্দ বাস্তবধ্বনি দ্বিময়গুলের অন্ত দেখিবার জগ্জই শ্রোতাদের দুর্বল কাণ বিদীর্ণ করিয়াই চারিদিকে চলিয়াছে। ১৪।

আঃ! বুঝা গিয়াছে। এটা মলয়কেতু খরা পড়িয়াছে বলিয়া। এতে বুঝা যাইতেছে রাজবাড়ীতে—(অর্দ্ধোক্তে অস্থায়র সহিত) মৌর্খ্যের বাড়ীতে আজ মহা আনন্দ। (সবাস্পে) কি কষ্ট! ওগো কি কষ্ট!

বিধাতা শত্রুর স্ত্রীর কথা আমাকে শুনাইয়াছেন; তার পর এখানে আনিয়া দেখাইলেন। মনে হয় যেন এখন আমাকে উহা অসুভব করাইবার চেষ্টা করিতেছেন। ১৫।

পুরুষ—ইনি বসিয়াছেন। এই বারে আর্ঘ্য চাণক্যের আদেশ পালন করি। (যেন রাক্ষসকে দেখে নাই এমন ভাবে তাঁহার সম্মুখে দড়ীর কাঁস গলায় জড়াইতে লাগিল)।

রাক্ষস—(দেখিয়া) আ! কি! এবে নিজকে বুলাইতেছে! বেচারী আমারই মত দুঃখী। আচ্ছা, একে জিজ্ঞাসা করি। (নিকটে গিয়া প্রকাশে) ভয়, এ কি করিতেছ ?

পুরুষ—(সজলনেত্রে) আর্ঘ্য, প্রিয় বয়স্যের বিনাশের ছুপ্পে আমার মত মন্দভাগ্য ঘু করিয়া থাকে।

রাক্ষস—(স্বগত) আগেই আমি বুঝিয়াছি এ বেচারী আমারই মত দুঃখী। (প্রকাশে) ওহে ভাই, দেখিতেছি তোমারও আমার

সমান বিপদ। অতএব যদি গোপনীয় বা অতি কষ্টকর না হয় তবে শুনিতে চাই।

পুরুষ—আর্ঘ্য, গোপনীয় ও নয়, অতি কষ্টকরও নয়। কিন্তু আমার হৃদয় প্রিয় বয়স্কের বিনাশের আশঙ্কায় ভীত, মরিবার সময়ের এতটুকুও নষ্ট করিতে পারি না।

রাক্ষস—কি কষ্ট! আমি সুহৃদদের বিপদে সম্পূর্ণ উদাসীন, এ লোক আমাকে লজ্জা দিতেছে। (প্রকাশ্যে) ভদ্র, যদি গোপনীয় বা অতি কষ্টকর না হয় তবে শুনিতে চাই।

পুরুষ—অহো! আর্ঘ্যের কি আগ্রহ! কি করি! বলি। এ নগরে বিষ্ণুদাস নামে এক মণিকার মহাজ্ঞান আছেন।

রাক্ষস—(স্বগত) আছে, চন্দনদাসের সুহৃৎ বিষ্ণুদাস। (প্রকাশ্যে) তার কি ?

পুরুষ—তিনি আমার প্রিয় বয়স্য।

রাক্ষস—(সহর্ষে স্বগত) আ! প্রিয়বয়স্য বলিতেছে। সম্বন্ধ অতি ঘনিষ্ট। হা হা এ চন্দনদাসের খবর নিশ্চয় জানে। (প্রকাশ্যে) ভদ্র, তার কি ?

পুরুষ—তিনি এই মাত্র অলঙ্কার প্রভৃতি সম্পত্তি বিলাইয়া দিয়া আশুনে প্রবেশ করিবেন বলিয়া নগর হইতে বাহির হইয়া গেলেন। আমিও তাঁর সম্বন্ধে শুনিবার অযোগ্য কথা শুনার আগে উদ্বন্ধনে প্রাণ-ত্যাগ করিব মনে করিয়া এই ভাঙ্গা বাগানে প্রবেশ করিয়াছি।

রাক্ষস—ভদ্র, তোমার মিত্র কি কারণে অগ্নিপ্রবেশ করিতেছেন ? তাঁহার কি ঔষধের সাধ্যাতীত কোনও গুরুতর পীড়া হইয়াছে ?

পুরুষ—না, না।

রাক্ষস—তবে কি তিনি রাজার অগ্নিতুল্য ও বিবতুল্য ক্রোধে উৎখাত হইতেছেন ?

পুরুষ—আর্ঘ্য পাগ কথা বলিবেন না, পাগ কথা বলিবেন না। চন্দ্রশেখরের রাজ্যে নির্ভরতার প্রয়োগ নাই।

রাক্ষস—বল দেখি, তিনি অলভ্য কোনও নারীতে অমুরজ্ঞ হইয়াছেন কি ?

পুরুষ—(কাণ চাপাদিয়া) পাপ কথা বলিবেন না। ইনি অবিদ্যের পাত্র নহেন।

রাক্ষস—তবে কি তোমার মত তারও স্নহদের অনিবার্য মৃত্যু উপস্থিত ?

পুরুষ—আর্ধ্য, তা বৈকি ?

রাক্ষস—(আবেগের সহিত স্বগত) স্নেহের পক্ষপাতে আমার হৃদয় কম্পিত হইতেছে। এ অযুক্ত নয়, কারণ এর স্নহৎ চন্দনদাস, অতএব চন্দনদাসের মৃত্যুই এর অগ্নিপ্রবেশের কারণ ! (প্রকাশ্যে) সেই স্নহদের মৃত্যুর কথা ও প্রিয়স্নহদের স্নেহে মরিতে উদ্বৃত বিষ্ণুদাসের সূচরিত কথা সবিস্তর শুনিতে চাই।

পুরুষ—আমি হতভাগা, এর পর মৃত্যুর আবার এক নূতন বিঘ্ন জন্মাইতে চাই না।

রাক্ষস—ভদ্র, বল ; এ শুনিবার যোগ্য কথা।

পুরুষ—কি করি ? এই বলিতেছি, আর্ধ্য শুনুন।

রাক্ষস—ভদ্র, আমি মনোযোগ দিলাম।

পুরুষ—এই নগরে চন্দনদাস নামে এক মণিকার মহাজন আছেন।

রাক্ষস—(সবিসাদে স্বগত) এই যে ! অদৃষ্ট আমার শোকের দীক্ষা-গৃহের দ্বার খুলিল ! হৃদয় স্থির হও, কোনও দারুণ সংবাদ তোমাকে শুনিতে হইবে। (প্রকাশ্যে) ভদ্র, শুনিয়াছি তিনি নাকি মিত্রবৎসল সাধু পুরুষ। তাঁর কি ?

পুরুষ—তিনি এই বিষ্ণুদাসের প্রিয় স্নহৎ।

রাক্ষস—(স্বগত) এই যে ! হৃদয়ের উপর শোকের বজ্র পড়িল আর কি !

পুরুষ—তার পর, আক বিষ্ণুদাস যাইয়া মিত্রস্নেহের যোগ্য কথাটা চন্দ্রশুভ্রকে বলিল।

রাক্ষস—বল দেখি কি বলিল।

পুরুষ—মহারাজ, আমার গৃহে যে অর্থ আছে, তাহাতে আপনার কুটুম্বগণের ভরণ পোষণ চলে। এই অর্থ গ্রহণ করিয়া তাহার বহলে প্রিয়বয়স্ক চন্দনদাসকে ছাড়িয়া দিও।

রাক্ষস—(স্বগত) সাধু! হে বিষ্ণুদাস, সাধু! অহো! যথার্থই তুমি মিত্রস্নেহ দেখাইলে! কিসে, বলিব?

অর্থসকলের পরম প্রিয় পদার্থ। ইহার জন্ত শত্রু হইয়া গুণ্ড পিতাকে, পিতা পুত্রকে মারিতেছে; স্ত্রুৎ স্ত্রুৎদের প্রতি স্নেহ ভুলিয়া বাইতেছে। লোকে যেমন বিপদকে তৎক্ষণাৎ পরিত্যাগ করে তেমন তুমি অর্থকে পরিত্যাগ করিতে বসিয়াছ। তুমি বণিক্ বটে, তথাপি বণিকের ভাব সত্ত্বেও তোমার সেই অর্থ কৃতার্থ হইল। ১৭।

(প্রকাশ্যে) ভদ্র, এই বলিলে পর মৌর্য কি বলিল?

পুরুষ—আর্ঘ্য, তার পর এই কথার উত্তরে চন্দ্রগুপ্ত শ্রেষ্ঠী বিষ্ণুদাসকে বলিল—“আমি টাকার জন্ত চন্দনদাসকে কারায় দিই নাই। কিন্তু নানা-প্রকারে জানিয়াছি এ অমাত্য রাক্ষসের গৃহজ্ঞনকে লুকাইয়া রাখিয়াছে, আর বার বার বলাতে তাহাকে উপস্থিত করিতেছে না, এই জন্ত। অতএব যদি তাকে আনিয়া দেয় তবে মুক্তি হইবে, নচেৎ প্রাণদণ্ড”। এই বলিয়া চন্দনদাসকে বধ্যস্থানে পাঠাইল। তার পর “বয়স্য চন্দনদাস সঙ্ঘে স্তনিবার উপযুক্ত নয় এমন কথা যতক্ষণ না স্তনি ততক্ষণ আশ্বনে প্রবেশ করিব” এই ভাবিয়া শ্রেষ্ঠী বিষ্ণুদাস নগর হইতে বাহির হইয়াছেন। আমিও বিষ্ণুদাস সঙ্ঘে স্তনিবার অব্যোগ্য কথা না স্তনা পর্য্যন্ত উদ্বন্ধনে আশ্বহত্যা করিব এই মনে করিয়া এই জীর্ণ উষ্টানে আসিলাম।

রাক্ষস—ভদ্র, চন্দনদাসকে মারিয়া কেলে নাই তো?

পুরুষ—আজই নিশ্চয় মারিবে। এখন তাকে বাস বাস অমাত্য রাক্ষসের গৃহজ্ঞনকে হাঙ্গির করিতে বলা হইতেছে, সে স্ত্রুৎকে ভালবাসি বলিয়া তাহা করিতেছে না, এই কারণে তাহার মৃত্যুর বিলম্ব হইতেছে।

রাক্ষস—(সহর্ষে স্বগত) সাধু! বরস্য চন্দনদাস, সাধু!

হে সাধু! শিবি যেমন করিয়াছিলেন, তেমন তুমিও শরণাগত ব্যক্তির রক্ষা হইতে জ্ঞাত যশ চয়ন করিতেছ। প্রভেদ এই, তোমার পক্ষে আমি তোমার সুহৃৎই কপোত। ১৮।

(প্রকাশ্যে) ভক্ত যাও, শীঘ্র যাও, বিষ্ণুদাসকে অগ্নি প্রবেশ করিতে বারণ কর। আমি যাই চন্দনদাসকে মৃত্যু হইতে বাঁচাই।

পুরুষ—ভাল, আপনি কিরূপে চন্দনদাসকে মৃত্যু হইতে বাঁচাইবেন ?

রাক্ষস—(অসি নিক্ষেপ করিয়া) কেন, পুরুষকারের সহায় এই অসি দ্বারা। দেখ—

মিত্রে স্নেহে আকুল হইয়াছি, কাণ্ডাকাণ্ড জ্ঞান নাই, এই অসি এখন আমাকে হুঃসাহসের কাজে নিযুক্ত করিতেছে; এই অসি, যার মূর্তি মেঘহীন আকাশের ছায় শীল; এই অসি, যার সার যুদ্ধের কষ্টিপাথরে আমার শত্রুরা বুঝিয়াছে; এই অসি, যে সামর্থ্যের পরিপূর্ণতা হেতু যুদ্ধের শ্রদ্ধায় যেন পুলকিত হইয়া আমার দক্ষিণ হস্তের সহিত আসিয়া মিলিয়াছে।

পুরুষ—আর্ষ্য, আপনি এইভাবে শ্রেষ্ঠী চন্দনদাসে প্রাণরক্ষার কথা বলিতেছেন বলিয়া অহুমান হইতেছে, কিন্তু দশার বিপরীত পরিণামে পড়িয়াছেন বলিয়া ঠিক ঠাহর করিয়া উঠিতে পারিতেছি না। আপনি কি ভক্তিবাজন অমাত্য রাক্ষস, যার নাম নিলে পুণ্য হয়? অদৃষ্টের প্রসাদে তাঁকেই কি আজ সম্মুখে দেখিতেছি? (চরণে পতন)।

রাক্ষস—উঠ, উঠ, সময় নষ্ট করিয়া কাজ নাই। বিষ্ণুদাসকে বল, এখনি রাক্ষস চন্দনদাসকে মৃত্যু হইতে রক্ষা করিতেছে। (নিক্ষেপ অসি হাতে “মিত্রেস্নেহে আকুল” ইত্যাদি আবৃত্তি করিতে করিতে পরিক্রমণ)।

পুরুষ—~~দেবে~~ প্রসন্ন হইয়া আমার সন্দেহ দূর করুন।

রাক্ষস—আমি সেই, বথার্থ রাক্ষস, যে প্রভুর মৃত্যু প্রত্যক্ষ করিয়াছে, যে সুহৃদগণের মৃত্যুর কারণ, যে অনার্যের নাম নিলে পাপ হয়।

পুরুষ—(সহর্ষে পুনরায় পায়ে পড়িয়া) কি আশ্চর্য্য! কি আশ্চর্য্য! ভাগ্যবলে আপনাকে দেখিলাম। ভক্তিতাজন অমাত্য মাপ করিবেন—কথাটা কি, এইখানে আগে হতভাগা চন্দ্রগুপ্ত আর্ঘ্য শকটদাসের বধের আজ্ঞা দিয়াছিল। তাঁকে কে এক ব্যক্তি সরাইয়া লইয়া দেশান্তরে চলিয়া গেল। তাহাতে হতভাগা চন্দ্রগুপ্ত যে কোণের আশ্রয় আর্ঘ্য শকটদাসে জলিয়াছিল তাহা ষাতকদিগকে মারিয়া নিবাইল। তাদের অপরাধ তারা কেন এত অসাবধান হইল। তখন হইতে ষাতকেরা নিজেদের প্রাণ বাঁচাইবার জন্ত সন্মুখে বা পশ্চাতে অস্ত্রধারী পুরুষ দেখিলেই তৎক্ষণাৎ সাবধানে বধ্যকে মারিয়া ফেলে। এ অবস্থায় ভক্তিতাজন অমাত্য যদি শস্ত্র হাতে বধ্যস্থানে যান তবে চন্দনদাসের মৃত্যু অবিলম্বে হইয়া যাইবে। (নিজ্জগস্ত)।

রাক্ষস—অহো! ব্যাটা চাণক্যের নীতির গতি বুঝা কঠিন! কেন, বলিব?

আমি ভাবিয়া আসিয়াছি শত্রুর পরামর্শে শকটকে আমার কাছে উপস্থিত করা হইয়াছে। যদি তাই হইবে তবে সে শত্রুই আবার ষাতকদের মারিল কেন? আর যদি তা না হয়, যথার্থই শকট নিজের মতে আমার কাছে গিয়াছিল, তবে এমন বিষম একটা কাজ তাহার মনেই বা কি করিয়া আসিল? আমার মন এইরূপে বিচার করিতে বসিয়া সিদ্ধান্তে উপস্থিত হইতে পারিতেছে না। ২০।

(চিন্তা করিয়া)

আগে যখন এই প্রকার ব্যাপারে ষাতকদের বধ হইয়াছে, তখন এ অসির সময় নয়। নীতি ফল দেখাইতে সময় নিবে, এক্ষেত্রে তাহা দ্বারা কি কাজ হইবে? তবে কি উদাসীন থাকিব? না উদাসীন হইয়া যুক্ত নয়, আমারই জন্ত প্রিয় স্ত্রীদের এই ষোর দুর্গতি হইয়াছে। বুঝিয়াছি—তাহার শরীরের মূল্য স্বরূপ আমার নিজের এই শরীর উপস্থিত করিব। ২১।

(সকলে নিজ্জগস্ত)

ষষ্ঠ অঙ্ক।

সপ্তম অঙ্ক

কুম্বনপুর, শ্রমশানের নিকট রাস্তা

(তারপর চণ্ডালের প্রবেশ)

চণ্ডাল—সর, সর। ভাগ, ভাগ।

স্বী, ধন, প্রাণ, কুল বাঁচাইতে হইবে যদি মনে কর, তবে দূর হইতে রাজার অপ্রিয় করা পরিত্যাগ কর। ১।

আরও দেখ,

কুপথ্য করিলে লোকের পীড়া হয়, মৃত্যুও হইতে পারে। কিন্তু রাজার অহিত করিলে তাবৎ কুল মরিয়া যায়। ২।

তা যদি বিশ্বাস না কর, দেখ রাজার অনিষ্টকারী এই চন্দনদাসকে স্ত্রীপুত্র সমেত বধ্যস্থানে লইয়া যাইতেছি। (অপ্রবিষ্ট পাত্রের প্রতি আকাশে) আর্থেরা কি জিজ্ঞাসা করিতেছেন—“এঁর মুক্তির কোনও উপায় হয় কি” ? হয়, যদি অমাত্য রাক্ষসের পরিজনকে হাজির করে। (পুনরায় আকাশে) কি বলছেন—“ইনি শরণাগতের প্রতি দয়ামূল, তুচ্ছ প্রাণের জন্ত এমন অমুচিত কাজ করিবেন না, ? আর্থেরা তবে জানিবেন এ স্থখে সফলতা পাইবে! মুক্তির উপায় চিন্তা করিয়া আপনাদের কি হইবে ?

(তার পর শূল ঝঞ্জে করিয়া বধ্যবেশে চন্দনদাসের প্রবেশ, সঙ্গে স্ত্রী, পুত্র, পশ্চাতে দ্বিতীয় চণ্ডাল)।

চন্দন—(সজলনেত্রে) হা ধিক্ ! হা ধিক্ ! হে যম তোমাকে নমস্কার। আমাদের মৃত লোক বারা সর্বদা চরিত্র ভঙ্গের ভয়ে ভীত, তাদেরও তুমি ~~কোরের~~ মত মৃত্যু ঘটাইতেছ ! অথবা বারা স্বভাবতঃ নির্ভর তাদের কাছে দোষী ও নির্দোষের প্রভেদ নাই। দেখ,

সরল হরিণ প্রাণিহত্যা হইবে এই ভয়ে মাংস ছাড়িয়া তুণে প্রাণ ধারণকরে। তাকে মারিবার জন্ত ব্যাধের কতই আগ্রহ ! ৩।

(চারিদিক্ দেখিয়া) ও বয়স্য বিষ্ণুদাস ! কি ! উত্তরটাও দিলে না ? অথবা এ দুঃসময়ে যে চক্ষের সামনে থাকে তেমন মানুষ দুর্লভ। (সজল নেত্রে) এই যে আমার প্রিয় বয়স্য শোকে মলিন মুখে অশ্রুজলে আকুল দৃষ্টিতে, আমার অহুগমন করিতেছেন, চেহারা ষেখিলে মনে হয় যেন অশ্রুজলমাত্র দিয়া প্রেতের জলাঞ্জলি কার্য্য করিয়া অতি কষ্টে ফিরিয়া আসিতেছেন ! (পরিজ্ঞমণ)।

চণ্ডালেরা—আৰ্য্য চন্দনদাস, বধ্যস্থানে আসিয়াছেন, এখন পরি-জনকে বিদায় দিন।

চন্দন—গৃহিণী, এখন পুত্রকে লইয়া ফির। এর পর আর অহুগমন উচিত নয়।

কুটম্বিনী—(সজলনেত্রে) আৰ্য্য যে পরলোকে চলিয়াছেন, দেশান্তরে নয়।

চন্দন—আৰ্য্যে, শোক কেন ? আমি মিত্রের কার্য্যে মরিতেছি, মানুষস্বলভ কোনও দোষে নয়।

কুটু—আৰ্য্য, যদি আপনার বিনাশই হইতেছে, তবে গৃহিণীর পক্ষে ফিরিয়া যাওয়ার এ সময় নয়।

চন্দন—তবে গৃহিণি, কি করিতে চাও ?

কুটু—ইচ্ছা স্বামীর পদের অহুসরণ করি, আমার মঙ্গল হউক।

চন্দন—আৰ্য্যে, এ তোমার অহুচিত উদ্যম। এ ছেলে বেচারী বালক সংসারের ব্যবহার শিখেনাই। তোমার উচিত এর সহায় হওয়া।

কুটু—দেবতারার প্রসন্ন হইয়া এর সহায় হইবে। পুত্র, বাছ আমার, পিতার চরণ এই শেষ দেখিতেছ, প্রণাম কর।

পুত্র—(পায়ে পড়িয়া) বাবা ভূমি ছাড়িয়া গেলে আমি কি করিব ?

চন্দন—পুত্র, যেখানে চাণক্য নাই সেইখানে যাইয়া বাস করিবে।

চণ্ডাল—আর্য্য চন্দনদাস, শূল গাড়িয়াছি, প্রস্তুত হউন।

কুটু—রক্ষা করুন, মহাশয়েরা গো, রক্ষা করুন।

চন্দন—আর্য্যে এ বিষয়ে কেন শোক করিতেছ? নিজের জন্ত শোক নাই, কারণ বারা স্বর্গে যায় তাদের হুঃখিত পরিজনের প্রতি দেবতা সদয় হন। আবার আমার জন্ত ও শোক হইতে পারে না, কারণ নিজের কার্য্যে আমার মৃত্যু হইতেছে, কোনও কুকার্য্যে নয়। তবে হর্ষের বিষয়েও রোদন কেন?

প্রথম চণ্ডাল—ওরে বিশ্বপাত্র, চন্দনদাসকে ধর, পরিজন আপনিই সরিয়া যাইবে।

দ্বিতীয় চণ্ডাল—ওরে বজ্রলোমা, এই ধরিলাম।

চন্দন—ভদ্র, মুহূর্ত্তকাল ধাম, ছেলেকে ঠাণ্ডা করি। (পুত্রের মস্তক আঘাত) বাহু, মৃত্যু তো অবগুই হইবে, তবে নিজের কাজ করিয়া মরিতেছি।

পুত্র—বাবা, এওকি আমাকে বলিয়া দিতে হইবে? এবে আমাদের বংশের ধর্ম্ম। (পায়ের পড়া)।

প্রথম চণ্ডাল—ওরে ধর না একে।

কুটু—(বুকে করাঘাত করিয়া) রক্ষাকরুন, মহাশয়েরা গো, রক্ষা করুন।

রাক্ষস—(হঠাৎ পরদা সরাইয়া প্রবেশ করিয়া) স্ত্রীশীলে, তবু পাইবেন না। ওহে শূলওয়ালার', চন্দনদাসকে মারিতে হইবে না।

যে অমানমুখে স্বামী বংশ উচ্ছন্ন হইতে দেখিল, যেন তার শত্রুরই বংশ মরিতেছে—যে মিত্রগণের মৃত্যুতে অবিচলিত রহিল, যেন মহোৎসবের উপভোগ হইতেছে—যার কাছে নিজ দেহ শত্রুর অপমানের স্থল হইয়াছে, প্রিয়, কারণ তাহা থাকিলে তোমাদিগকে মারিতে পারিবে—সেই আমি এই। যমের বাড়ীর পথের মত এই বধ্যমালা আমাকেই পরাইয়া দাও। ৪।

চন্দন—(দেখিয়া সবাশ্বে) অমাত্য, এ কি ?

রাক্ষস—এ তোমারই সূচরিতের এক অংশের অঙ্ককরণ মাত্র ।

চন্দন—অমাত্য, আমাদের তাবৎ প্রয়াস নিষ্ফল করিয়া আপনি এ কি করিলেন ?

রাক্ষস—সখে, নিজেই কাজ করিলাম, তিরস্কার কেন ? ভদ্রমুখ, যাও ছুরায়া চাণক্যকে বল—

বজ্রলোমা—কি বলিব ?

রাক্ষস—এ ঘোর কলিকালে যখন লোকের রুচি দূষিত হইয়া গিয়াছে, তখন ও যে যশস্বিপুরুষ নিজের প্রাণে, পরের প্রাণ রক্ষা করিয়া শিবির যশকে লঘু করিয়া ফেলিয়াছেন, যে বিস্ময়ঙ্কর পুরুষ সূচরিতে বৌদ্ধ-দিগের কার্ধ্যাবলীকেও মলিন করিয়া দিয়াছেন, সেই পূজার পাত্র ব্যক্তি তুমি যার জন্ত শত্রু হইয়াছ, এই সেই আমি আসিয়াছি । ৫ ।

প্রথম চণ্ডাল—ওরে বিজ্ঞপত্র, তুই চন্দনদাসকে লইয়া এই শ্মশানের গাছের নীচে ধানিকটা দাঁড়া, আমি ততক্ষণ যাইয়া আর্ধ্য চাণক্যকে বলিয়া আইসি যে অমাত্য রাক্ষস ধরা পড়িয়াছেন ।

দ্বিতীয় চণ্ডাল—ওরে বজ্রলোমা, যা ।

প্রথম—অমাত্য আসুন । (রাক্ষসের সহিত চলিয়া) এখানে কেউ আছে ? নন্দকুলরূপপর্বতের পক্ষে বজ্রস্বরূপ আর মৌর্যকুলের প্রতিষ্ঠাতা আর্ধ্য চাণক্যকে বল—

রাক্ষস—(স্বগত) হায় ! এমন কথাও শুনিতে হইল !

প্রথম—যে আর্ধ্যের নীতিতে হতবুদ্ধি হইয়া অমাত্য রাক্ষস ধরা পড়িয়াছেন ।

(তারপর কাপড়ে গা ঢাকা দিয়া মুখমাত্র দেখাইয়া চাণক্যের প্রবেশ)

চাণক্য—ভদ্র বল, বল—

উচ্চশিখাসমূহে কপিলবর্ণ আশুনকে কে কাপড়ের খাঁচলে বাঁধিয়া রাখিল ? দড়ি দিয়া সদাগতি বায়ুকে কে গতিহীন করিয়া ফেলিল ?

হাতীর মদের গন্ধে যার কেসর আমোদিত এমন সিংহকে কে খাঁচায় পুরিল ? হাঙ্গর ও কুস্তীরে আকুল ভয়ানক সমুদ্রে কে দোহাত্তা মারিয়া পার হইয়া গেল ? ৬ ।

চণ্ডাল—নীতিতে পটুবুদ্ধি আর্ধ্যই করিলেন ।

চাণক্য—না, তা বলিও না । বল নন্দ কুলের শত্রু দৈবে করিল ।

রাক্ষস—(স্বগত) এই সেই দুরাহ্মা অথবা মহাত্মা কোটিল্য—

যে, সাগর যেমন সর্বরত্নের আকর, তেমন স্বয়ং সর্বশাস্ত্রের আকর ; হিংসার বশে যার গুণে আমাদের সন্তোষ নাই । ৭ ।

চাণক্য—(দেখিয়া সহর্ষে স্বগত) আ ! এই সেই আমাত্য রাক্ষস, যে মহাত্মা—

আমার বুদ্ধিকে আর বৃবলের সেনাকে নানাবিধ গুরুতর কল্পনার ক্রেশ দিয়া বহুকাল খাটাইয়াছেন ও স্মদীর্ঘ রাজি জাগরণ করাইয়াছেন । ৮ ।

(আবরণ ফেলিয়া দিয়া ও নিকটে গিয়া)

অমাত্য রাক্ষস, আমি বিষ্ণুগুপ্ত, প্রণাম করি ।

রাক্ষস—(স্বগত) এখন অমাত্য বলিলে লজ্জা হয় । (প্রকাশে) বিষ্ণুগুপ্ত, আমি চণ্ডালের স্পর্শে অপবিত্র হইয়াছি, আমাকে ছুঁইও না ।

চাণক্য—অমাত্য রাক্ষস, এরা চণ্ডাল নয় । একে তো আপনি দেখিয়াছেন, এ সিদ্ধার্থক নামে রাজপুরুষ । আর ঐ দ্বিতীয়টাও রাজপুরুষ, নাম সমিদ্ধার্থক । বেচারী শকটদাসও সেই লেখাটির কথা জানিতে পারে নাই, আমি তাহাকে দিয়া কপট লেখা লেখাইয়াছি ।

রাক্ষস—(স্বগত) অহো আনন্দ ! শকটদাসের প্রতি যে সন্দেহ ছিল তাহা দূর হইল ।

চাণক্য—বেশী কথায় কাজ কি ? সংক্ষেপে বলিতেছি—

ঐ ~~সে~~ ভদ্রভট প্রভৃতি, সেই লেখা, সেই সিদ্ধার্থক, আর সেই স্তিল বানি অলঙ্কার, সেই আপনার কৃত্রিম মিত্র সন্নাসী, আর ভাঙ্গা বাগানে সেই যে লোকটি গিয়াছিল, আর শ্রেষ্ঠী চন্দনদাসের এই ক্রেশ, এ সবই

আমার—(অকৌঞ্জে লজ্জার অভিনয়) নীতি—আমি আপনার সহিত
বৃষলের সংযোগ হউক, এই চাই । ৯ ।

তবে আশুন, এই যে বৃষল আপনাকে দেখিতে চায় ।

রাক্ষস—(স্বগত) আর গতি কি ! (প্রকাশে) চলুন, দেখি গিয়া ।

(তার পর পূর্ণ পরিভনে রাজার প্রবেশ)

রাজা—(স্বগত) যুদ্ধ না করিয়াই আৰ্য্য দুৰ্জয় শক্রসৈন্য জয়
করিয়াছেন এতে যথার্থই আমার লজ্জা হইতেছে ।

আৰ্য্যের বিধিব্যবস্থার প্রয়োগে আমার বাণগুলির যেন পাখা
খুলিয়া লওয়া হইল ; তাদের মুখে ফলা লাগান হইয়াছে তথাপি যেন
হুঃখে এখন নিজের তুণীয়ে অধোমুখে পড়িয়া থাকাই উহাদের ব্রত
হইয়াছে । এতে আমার বড় একটা সন্তোষ নাই । ১০ ।

অথবা—যেমন আমি ঘুমাইতেছি আর গুরু আমার কার্য্যে জাগিয়া
বসিয়া আছেন, তেমন যার কার্য্যে গুরু জাগরুক, তার ধনুর গুণ খুলিয়া
দিলেও সে জগতে যাহা কিছু জয় করিবার আছে সব জয় করিতে
পারে । ১১ ।

(চাণক্যের কাছে গিয়া) আৰ্য্য, চন্দ্রগুপ্ত প্রণাম করিতেছে ।

চাণক্য—বৃষল, তোমার সম্বন্ধে যাহা কিছু চাহিয়াছিলাম সে সকলই
সিদ্ধ হইয়াছে । অতএব মহামায়া অমাত্যবরকে প্রণাম কর ।

রাক্ষস—(স্বগত) এতো সম্বন্ধ জুটাইয়া দিল !

রাজা—(রাক্ষসের কাছে গিয়া) আৰ্য্য, চন্দ্রগুপ্ত প্রণাম করিতেছে ।

রাক্ষস—(দেখিয়া স্বগত) আ ! চন্দ্রগুপ্ত ।

যার এ সংসারে ভবিষ্যত উন্নতি বুঝাই গিয়াছিল, ও যে বালক
হইলেও, হাতী যেমন যুথপতি হইয়া উঠে, তেমনই ক্রমে রাজ্যে
আরুঢ় হইয়াছে । ১২ ।

(প্রকাশে) রাজন, আপনার জয় হউক ।

রাজা—আৰ্য্য, আমার নীতির চিন্তায় গুরু এই ইনি, আর গুরু এই

আপনি যখন জাগরুক রহিয়াছেন তখন সংসারে কোন্টী আমার জয় হইল না ভাবুন দেখি । ১৩।

রাক্ষস—কোঁটিল্যের শিষ্য আমাকে চাকর বলিয়া ধরিয়া লইতেছে অথবা, এ চন্দ্রশুভ্রের বিনয় মাত্র, হিংসা আমাকে উল্টা বুঝাইতেছে । চাণক্য যশস্বী হইল, এ ঠিকই হইল । কেন, শুনিবে ?

সুপাত্র যদি নিজের বৃদ্ধি চায়, তাকে লইয়া মন্দবুদ্ধি মন্ত্রী ও যশস্বীর পদে প্রতিষ্ঠিত হয় সন্দেহ নাই । আর অপাত্রকে হাতে করিয়া নির্দোষ নীতি প্রয়োগ করিয়াও নদীর তীরের বৃক্ষের মত মন্ত্রী আশ্রয়ের নাশে ধরাশায়ী হয় । ১৪।

চাণক্য—অমাত্য রাক্ষস, চন্দ্রনদাসের প্রাণদান চান কি ?

রাক্ষস—ওহে বিষ্ণুশুভ্র সন্দেহ কিসে ?

চাণক্য—অমাত্য রাক্ষস, আপনি বুঝলকে অহুগ্ৰহ করিয়াছেন বটে, কিন্তু শস্ত্র গ্রহণ না করিয়া । তাই সন্দেহ । অতএব যথার্থ ই যদি চন্দ্রনদাসের প্রাণদান প্রার্থনীয় হয়, তবে এই শস্ত্র গ্রহণ করুন ।

রাক্ষস—ওহে বিষ্ণুশুভ্র, না, ও কথা বলিও না, আমি এর যোগ্য নই, বিশেষতঃ যখন তুমি ইহা ধারণ করিয়াছ ।

চাণক্য—অমাত্য রাক্ষস, আমি যোগ্য, আপনি অযোগ্য এ কিসে বুঝিলেন ? দেখুন—

আপনি মহামতি ও গর্ভিত শস্ত্রের গর্বহারী । চাহিয়া দেখুন আপনার পৌরুষের মাহাত্ম্যে এই অশ্ব গুলির পৃষ্ঠের আসন আর শূন্য হয় না। মুখে লাগাম সর্বদা লাগানই আছে ; এ গুলি শীর্ণ হইয়া গিয়াছে । আর এই হাতী গুলির পৃষ্ঠে গদী লাগিয়াই আছে, গদীর ঘসায় মেরুদণ্ড ফুলিয়া উঠিয়াছে । বস্তুতঃ যেমন হাতী তেমন ঘোড়া, কোনটারই ইচ্ছামত মনের স্তখে স্নান, আহার, বিহার, পান বা শয়ন হয় না । দেখিয়া বলুন কে যোগ্য কে অযোগ্য ! ১৫।

অথবা এ ঠিক কথা অনাবশ্যক । আপনি শস্ত্রগ্রহণ না করিলে কিছুতেই চন্দ্রনদাসের প্রাণ রক্ষা হয় না ।

রাক্ষস—(স্বগত) নন্দের স্নেহগুণ মনে করিয়া হৃদয় গলিয়া বাইতেছে অথচ তাঁর শত্রুর চাকর হইতে হইল। হাল্ল! হাল্ল! যে গাছগুলির স্বহস্তে জ্বলসেক করিয়াছি সেইগুলিই আজ স্বহস্তেই কাটিলাম। কি আশ্চর্য্য! কর্ণের গতি বুঝি স্বয়ং বিধাতাও পূর্বে জানিতে পারে না!! ১৬

(প্রকাশ্যে) বিষুগুপ্ত, মিত্রস্নেহকে নমস্কার। উহা সকল কাজই করাইতে পারে। আর উপায় কি! এস, রাজী আছি।

চাণক্য—(সহর্ষে) বৃষল, বৃষল, এইবারে অমাত্য রাক্ষস যথার্থই তোমাকে অহুগ্রহ করিলেন। তোমার অদৃষ্ট প্রসন্ন।

রাজা—এ আর্ষ্যেরই প্রসাদ চন্দ্রগুপ্ত ভোগ করিতেছে।

পুরুষ—(প্রবেশ করিয়া) আর্ষ্যের জয় হউক। ভদ্রভট, ভাণ্ডারায়ণ প্রভৃতি হাত পা বাঁধিয়া আনিয়া এইমাত্র মলয়কেতুকে ফটকে উপস্থিত করিয়াছে। শুনিয়া আর্ষ্যের যা অভিরুচি।

চাণক্য—ভদ্র অমাত্য রাক্ষসকে বল। তিনিই এখন জানেন।

রাক্ষস—(স্বগত) কৌটিল্য আমাকে দাস করিয়া দিয়াছে, এখন প্রার্থনা শিখাইতেছে! আর উপায় কি? (প্রকাশ্যে) রাজন্ চন্দ্রগুপ্ত আপনার জানাই আছে আমি কিছুকাল মলয়কেতুর আশ্রয়ে ছিলাম, অতএব ইহার প্রাণ রক্ষা করুন।

রাজা—(চাণক্যের মুখের দিকে তাকান)

চাণক্য—অমাত্য রাক্ষসের প্রথম অহুরোধের সম্মান করিতে হয়। (পুরুষের প্রতি) ভদ্র, আমার কথায় ভদ্রভট প্রভৃতিকে বল—“অমাত্য রাক্ষসের অহুরোধে দেব চন্দ্রগুপ্ত মলয়কেতুকে তাহার পৈতৃক সম্পত্তি সবই দিলেন। অতএব তোমরা এর সঙ্গে যাও। এ রাজ্যে পাকা হইলে পর আসিবে”।

পুরুষ—আর্ষ্যের যে আদেশ। (পরিক্রমণ)।

চাণক্য—দাঁড়াও, ভদ্র, দাঁড়াও। আর হুর্গরক্ষককে বল—দেব চন্দ্রগুপ্ত অমাত্য রাক্ষসকে পাইয়া পরম প্রীত হইয়া আদেশ করিলেন,

এই যে মহাজন চন্দনদাস ; ইহাকে পৃথিবীর সকল নগরের মহাজনের পদে বসাতো । আর বাহন ও হস্তী ছাড়া সকলের বন্ধন মোচন হউক” ।

পক্ষান্তরে অমাত্য রাক্ষসকে যখন মন্ত্রী পাওয়া গেল তখন আমার কাজ আমি করিলাম, আর আমার করিবার কিছু নাই ।

তোমরা বাহন ও হস্তী ছাড়া সকলের বন্ধন খুলিয়া দাও । কেবল আমিই শিখায় বন্ধন আঁটিতেছি, আমার প্রতিজ্ঞা পূর্ণ হইয়াছে । ১৭ ।

পুরুষ—আর্যের যে আদেশ । (নিশ্চিন্ত) ।

চাণক্য—হে রাজন্ চন্দ্রশুশ্রু, হে অমাত্য রাক্ষস, বলুন আর আপনাদের কি প্রিয় কাজ করিব ।

রাজা—এর চাইতে আর প্রিয় কি হইবে ?

নন্দগণের উচ্ছেদ হইল, আমি রাজ্যে স্থাপিত হইলাম, রাক্ষসের সহিত মিত্রতা হইল । এর পর আর কি আছে ? ১৮ ।

রাক্ষস—তথাপি এইটী হউক—

(নটের উক্তি)

পুরাকালে ভূতধাত্রী প্রলয়ে অভিভূত হইয়া জলমগ্ন হইলে ভগবান্ স্বয়ম্ভু সেই অবস্থায় পৃথিবীর রক্ষার উপযোগী শূকরদেহ ধারণ করিলেন । পৃথিবী তাঁহার এক দশের অগ্রভাগ অবলম্বন করিয়া রক্ষা পাইলেন । সম্প্রতি আবার স্নেহগণের প্রবল অত্যাচারে পৃথিবী অভিভূত হইয়া পড়িয়াছিলেন । ভগবান্ স্বয়ম্ভু এবারে রাজার মূর্তি ধারণ করিয়াছেন, উদ্বিগ্ন দূর হইয়াছে, ধরণী ঐ রাজমূর্তির বাহুগলের আশ্রয়ে এখন সুখে আছেন । ভগবান্ স্বয়ম্ভুর সেই রাজমূর্তি দেব চন্দ্রশুশ্রু চিরকাল পৃথিবীর পালন করণ, তাঁহার বন্ধুবর্গের ও ভৃত্যবর্গের ত্রিবৃদ্ধি হউক । ১৮ ।

(সকলে নিশ্চিন্ত)

সপ্তম অঙ্ক

এইখানে ত্রিবিধাধদত্তবিরচিত মুদ্রারাক্ষস নাটক সম্পূর্ণ হইল)

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